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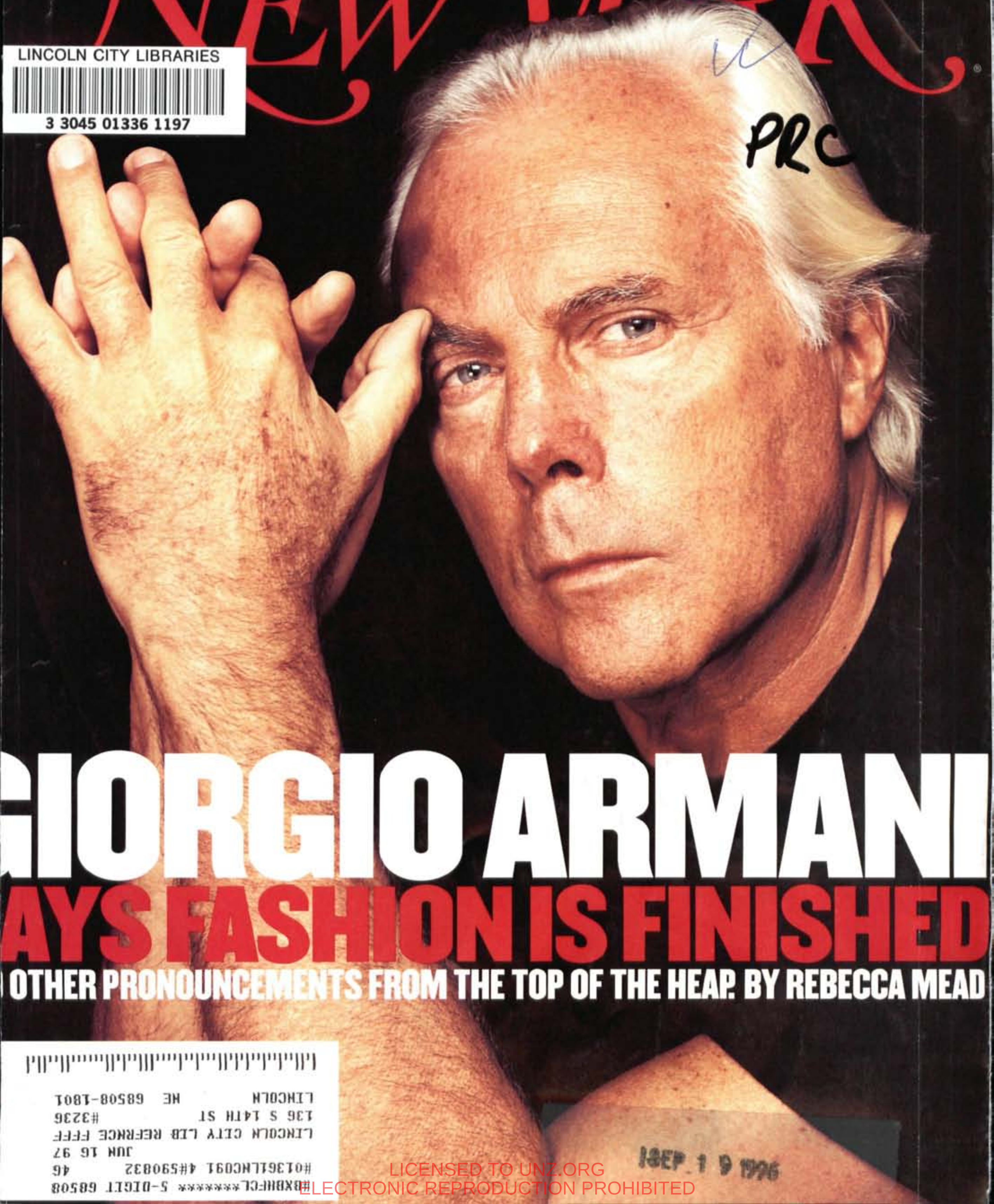

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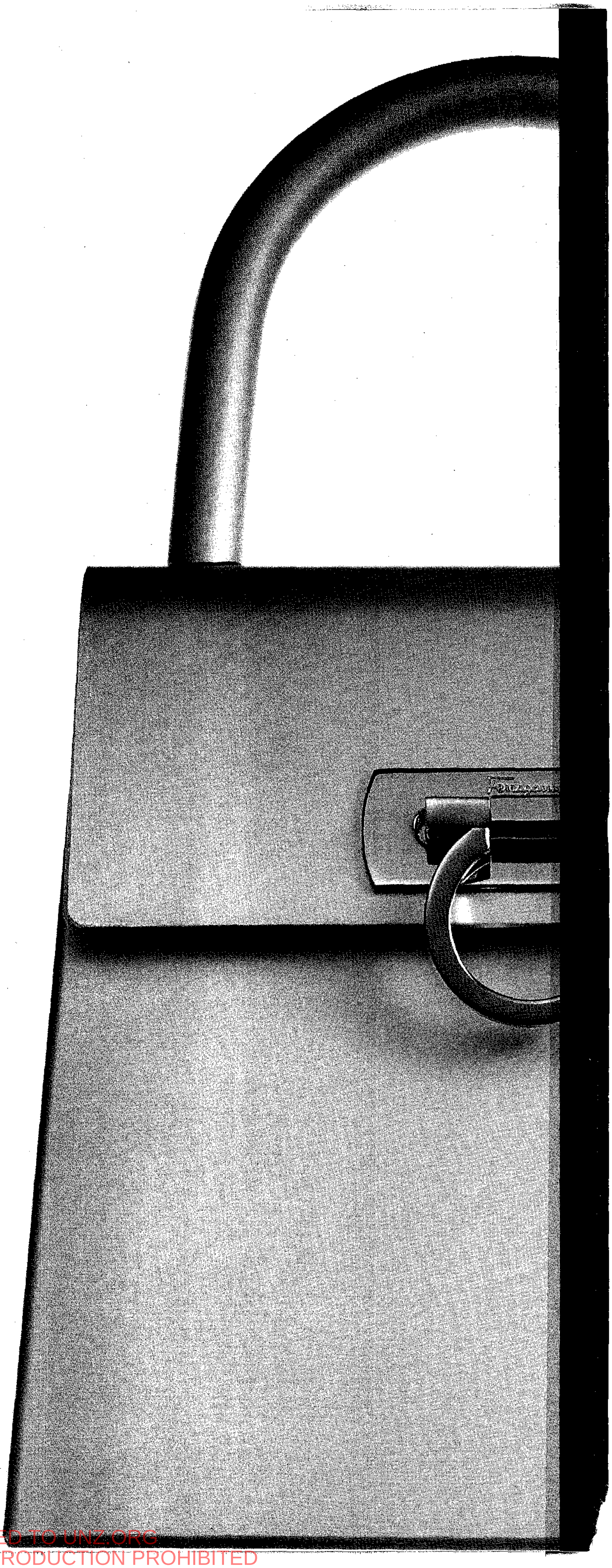

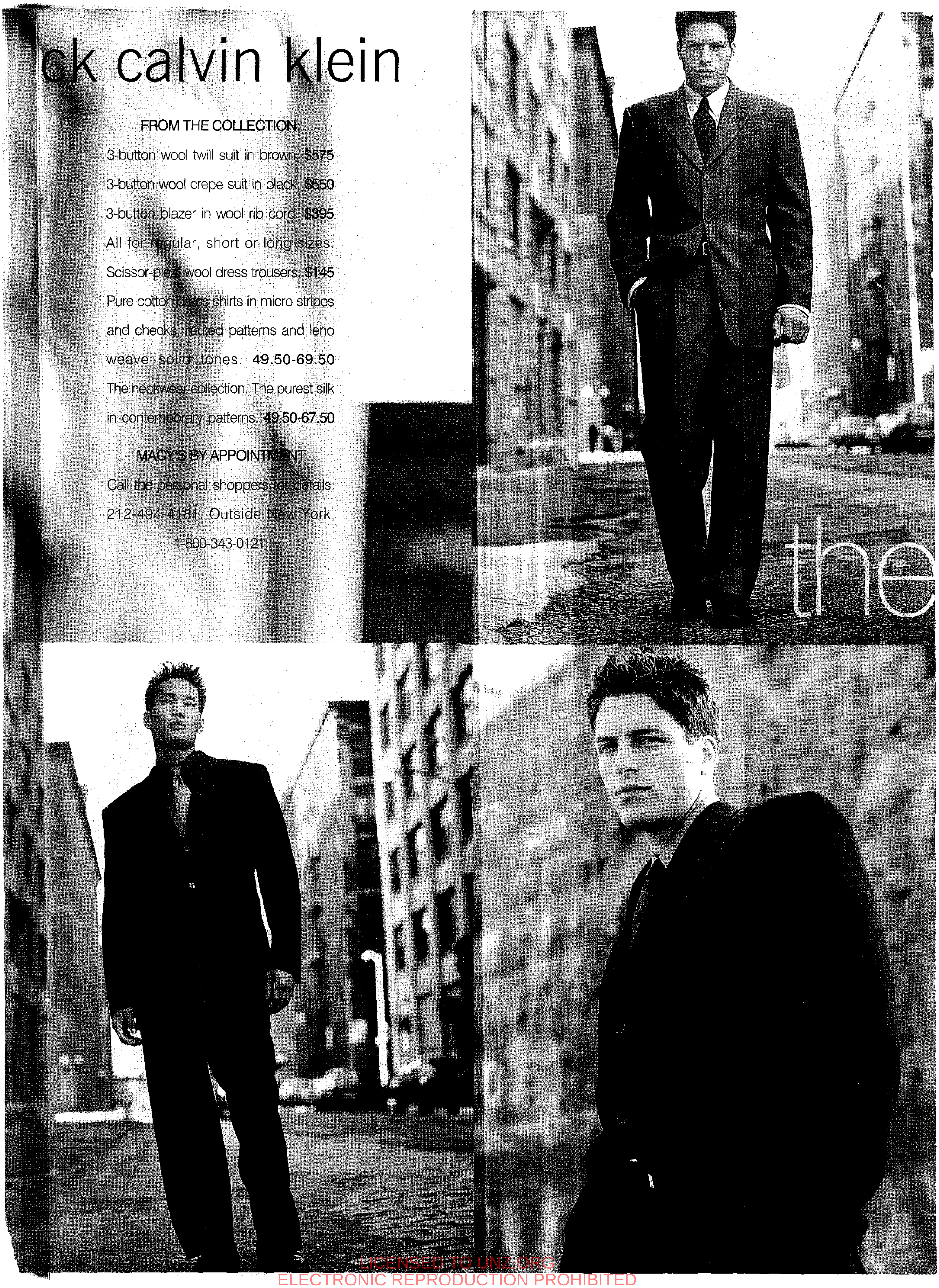

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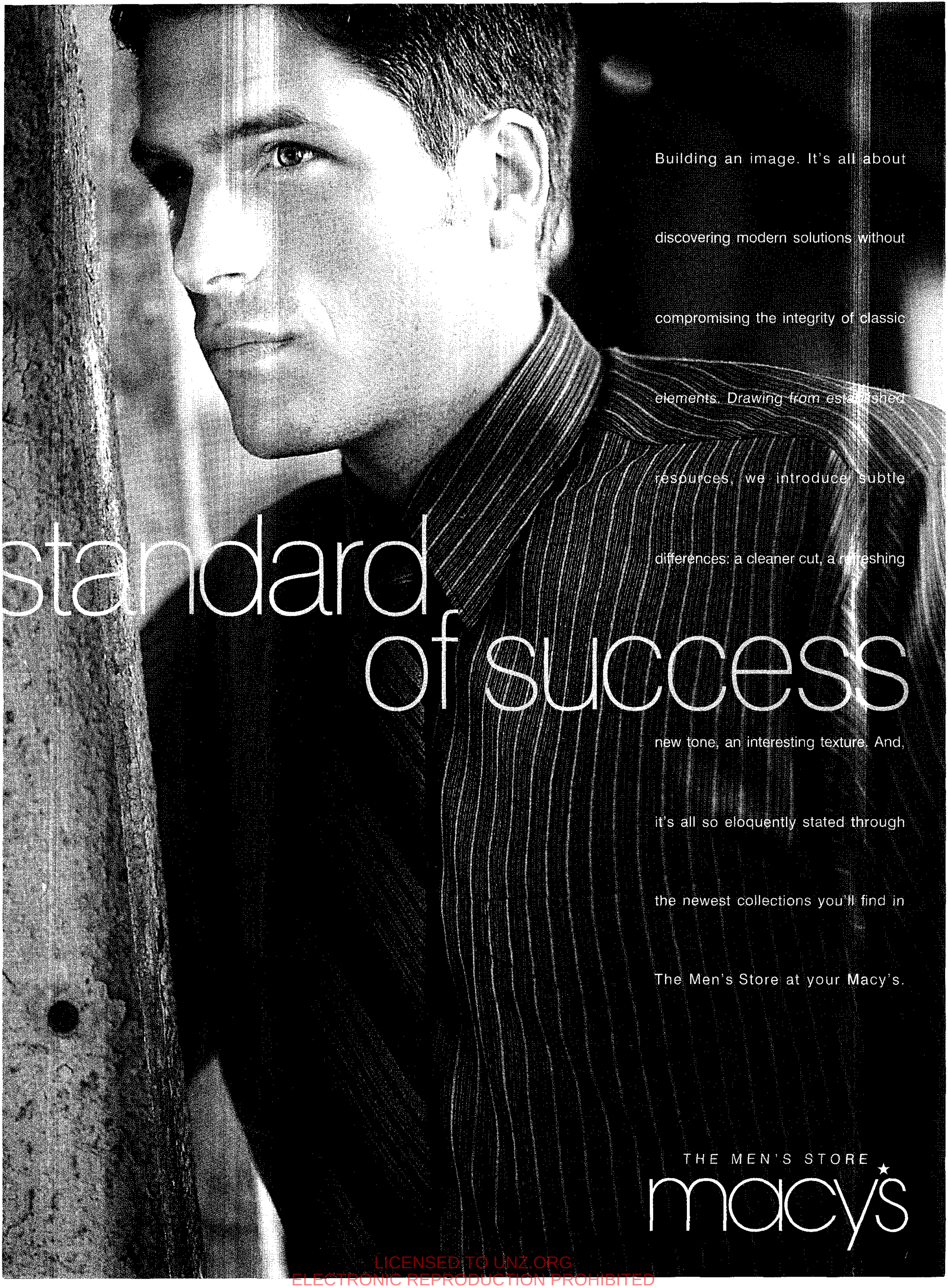

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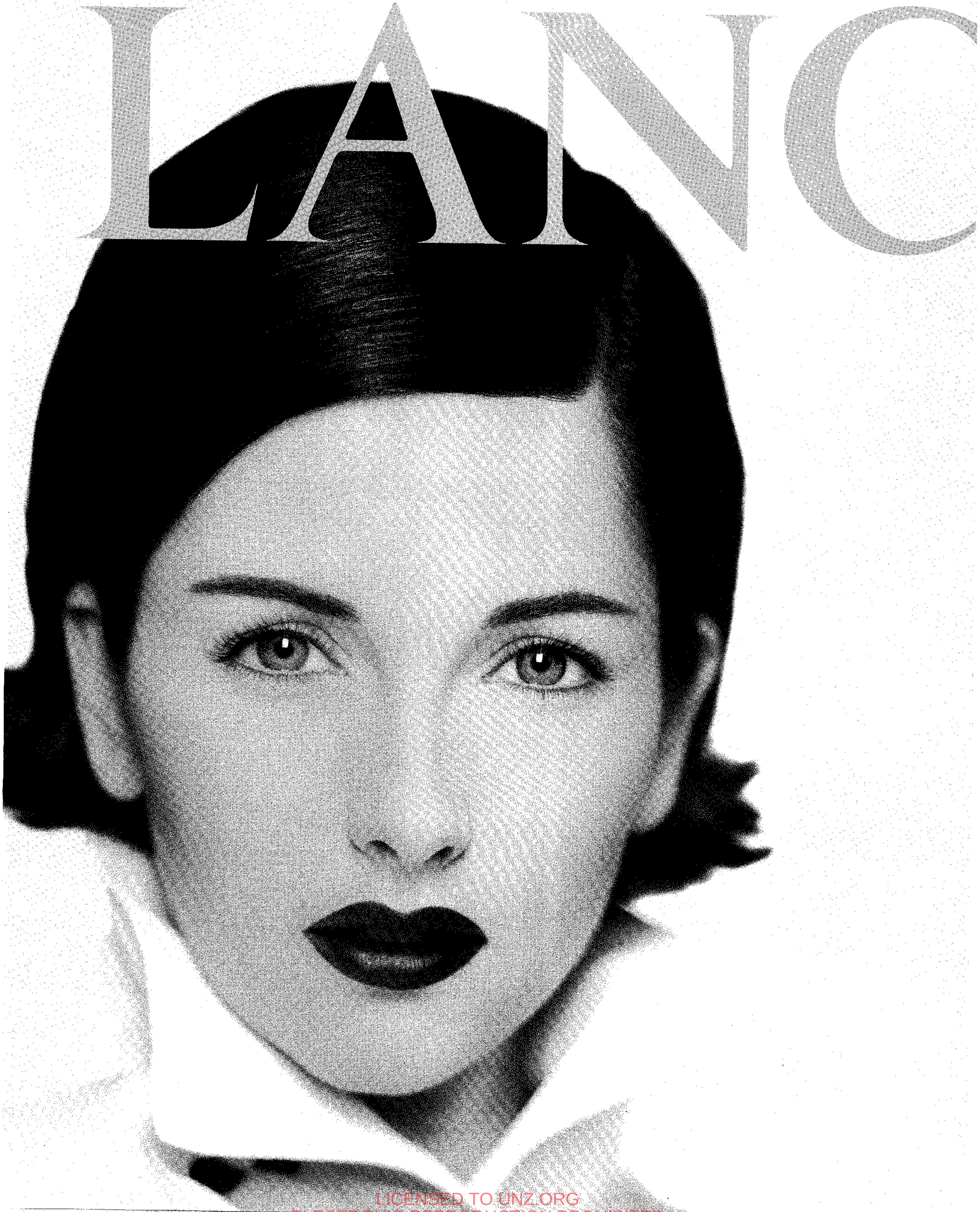
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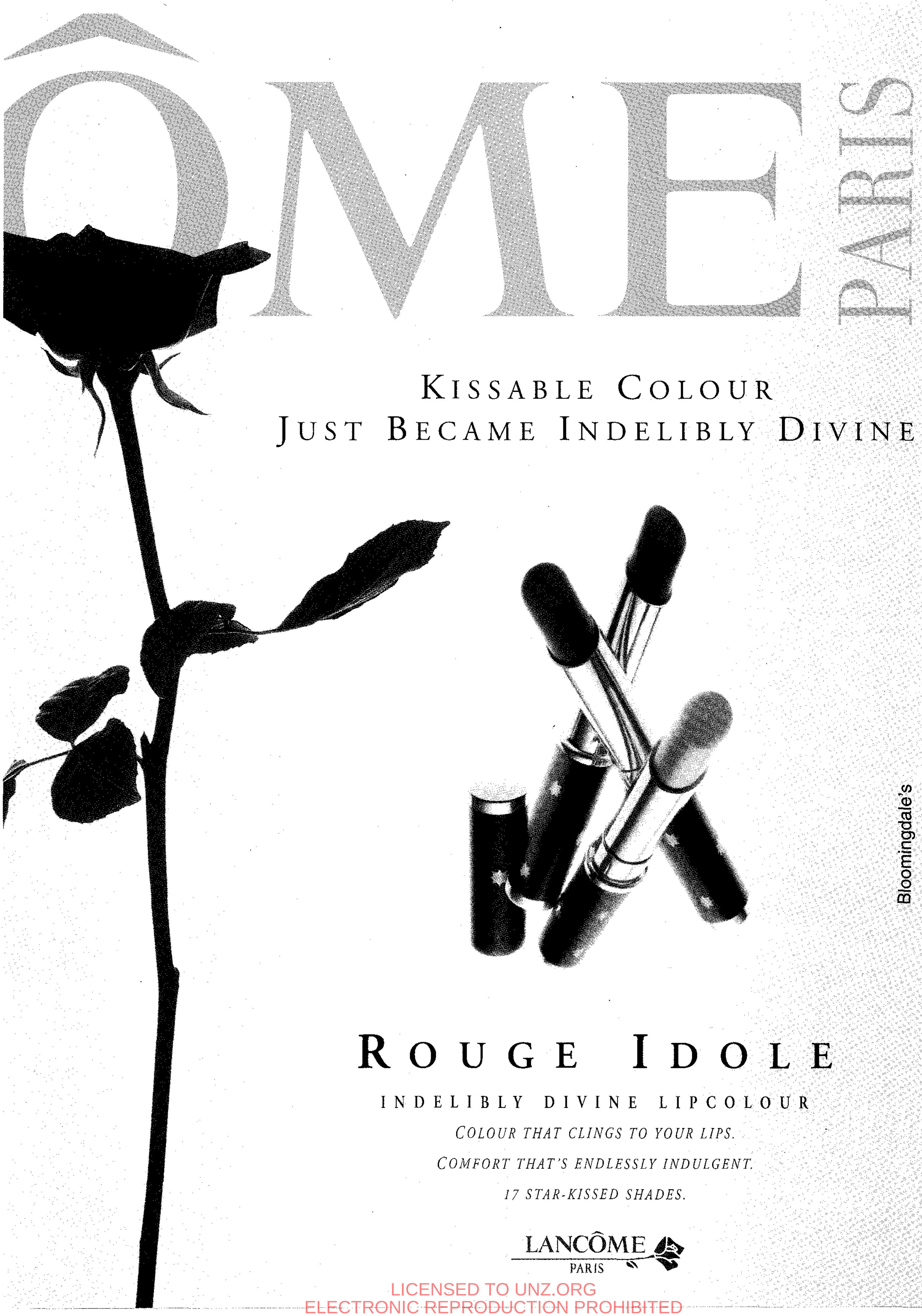

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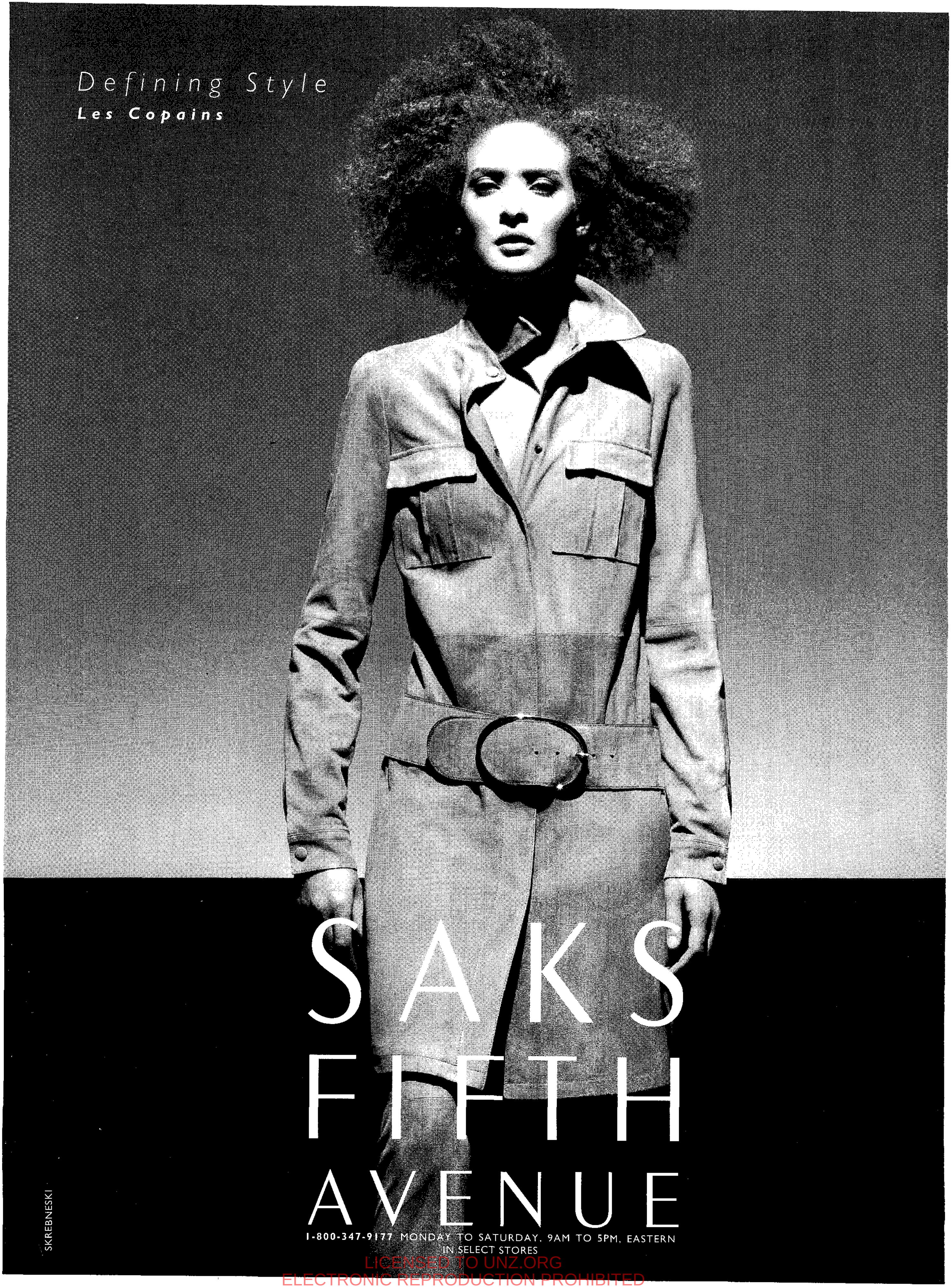

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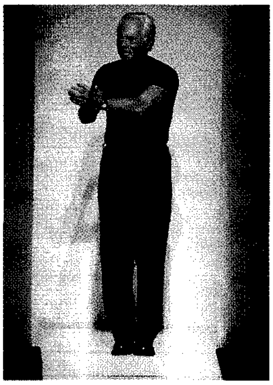
Contents Sept.16,1996

> *"The stars are out of control, their publicists are out of control, their bodyguards are out of control—and everybody's saying it's the paparazzi who are out of control."*
>
> VICTOR MALAFRONTE, PAGE 34

26 Body of Work

By Rebecca Mead



Giorgio Armani, Italy's couture king, is suddenly, to his surprise, Old Guard—the subdued palette, soft silhouette, and luxurious drape he patented are now part of the classical tradition young designers want to overthrow. As he prepares to open two huge new Madison Avenue boutiques, Armani discusses, and disses, the upstarts and stakes his claim to fashion history.

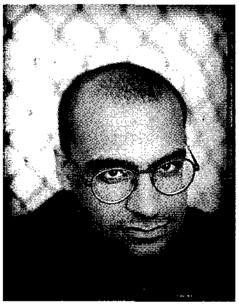
34 Shooting Stars

By Nancy Jo Sales

They eat and sleep in parked cars and exist to be tossed out of parties. They make you glad you never became rich and are not famous. Their images are in huge demand around the world. But to hear the paparazzi tell it, life has never been worse: Celebrities are fighting back, and everyone from the NYPD to *Us* magazine is taking their side. *La Dolce Vita* this isn't.

40 Speaking Latin

By Alexandra Lange



One short story got him into Cornell's writing program; another got him an agent. Now, saved from a job in a New Jersey copy shop, Junot Díaz has one book in stores and another on the way, a six-figure advance, and all the promotion he needs. But as they hype him as the new voice of the barrio, are his backers selling him short?

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By John Connolly

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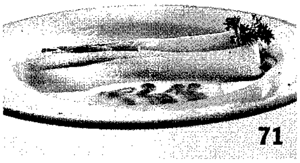

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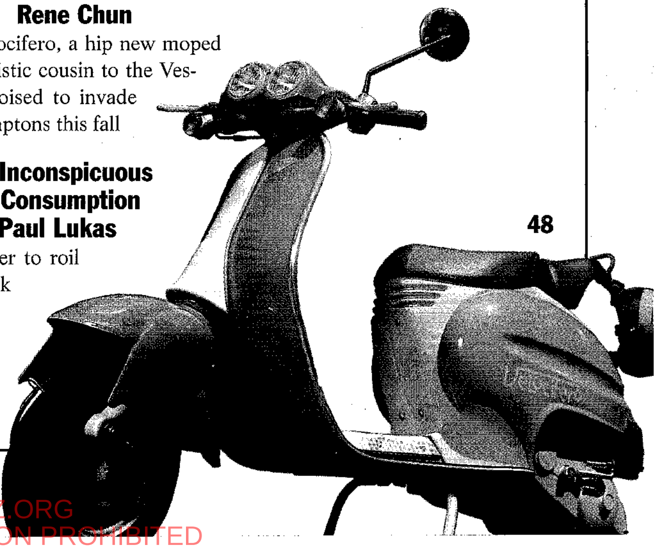

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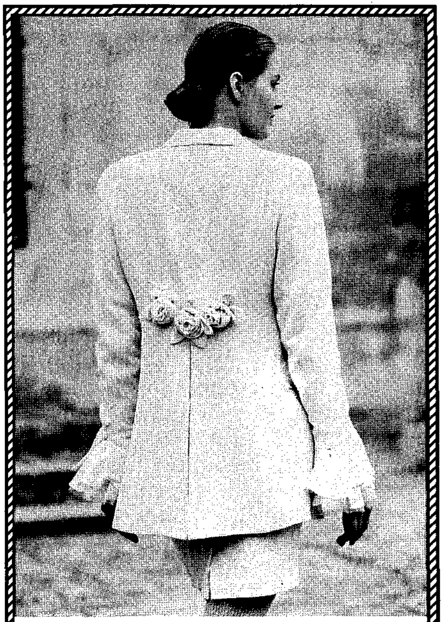
bottom left, Barron Claiborne; bottom right, Chris Militscher.



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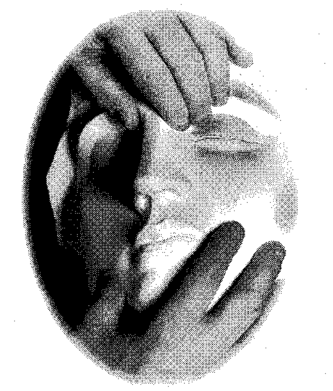

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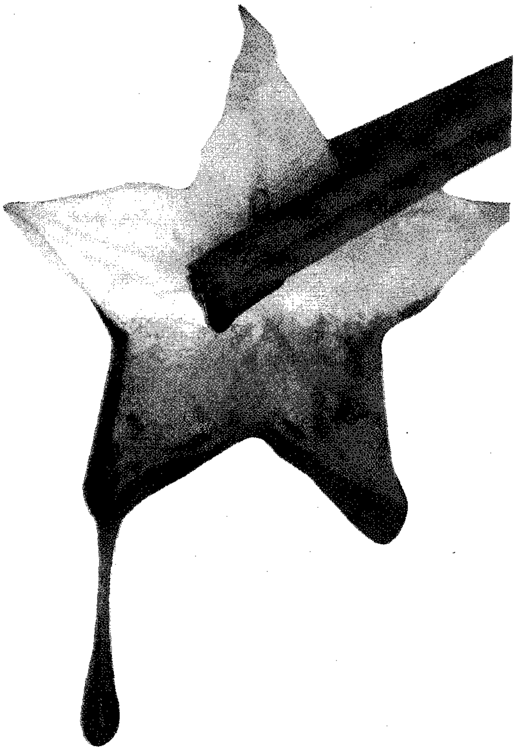

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LETTERS SEPTEMBER 16, 1996

Real Estates

Central Park West's fans can't get enough of the terraces, the views, the neighbors; no complaints about the Directors Guild's architect; the naked truth.

THAT THE DAKOTA IS NOW THE CENterpiece of the nouveau Gold Coast (a far cry from its nineteenth-century status as a "frontier" outpost) comes as no surprise to those of us who were denizens of the Upper West Side when Strawberry Fields was still just the name of a Beatles song and simple Irish taverns were the rule (not the exception) on Columbus Avenue. The wonder is that the nouveau Gold Coast survived as a coherent, dynamic architectural district long enough to be so nicknamed. Were it not for the Landmarks Preservation Commission's 1990 landmark designation of the neighborhood as the Upper West Side/Central Park West Historic District, it is unlikely that Christopher Mason's "West of Eden" [September 2] would have been written.

The landmark designation increased dramatically the number of landmark-protected buildings on the Upper West Side (from 315 in 1985 to 2,020 today) and thereby leapfrogged the West Side past the East Side in terms of landmark protection. More important, the designation insured that Central Park West and the Upper West Side would survive as an architectural neighborhood (in the truest sense of that word)—a community of diverse structures speaking a common, elegant aesthetic vernacular—which might otherwise have been compromised by a few grossly inappropriate additions. Absent these efforts, our Gold Coast might have been strip-mined, and we might all have been forced to cross the park!

Charles Simon
MANHATTAN

IN "WEST OF EDEN," THERE ARE SOME strange perspectives regarding Barbra Streisand's apartment at the Ardsley. While Streisand can look down upon my terrace, no one can look down on her various terraces (which are, for the most part, but six feet wide) to check whether she ever ventures out: No apartment in the Ardsley is higher than her duplex penthouse. And Streisand's quarters most decidedly have a view of Central Park South and, indeed, views toward all points of the compass.

Jean-Pierre Radley
MANHATTAN

"WEST OF EDEN" HAS SPOTTED THE SAME trend I have observed in my real-estate-law practice during the past few years—people are throwing astounding sums of money at the few available CPW apartments. However, the suggestion that apartments with "terraces are a joke. No one uses them. They're always filthy and covered in soot" is a fallacy. I had the same misconceptions before I purchased my own apartment with a wraparound terrace. I'm happy to say that it's a clean, quiet backyard in the sky and a great place to eat breakfast, lunch, or dinner. Now I can't imagine living in an apartment *without* a terrace.

Michael Dym
MANHATTAN

"WEST OF EDEN" DESCRIBES THE CENTURY as "Central Park West's sole prewar condominium." In fact, the Braender, located at 418 CPW, at 102nd Street, was built in 1902 and has been a condominium for approximately ten years.

Philip M. Stamm
MANHATTAN

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Redesign

YOUR ITEM "GWATHMEY'S SCREENING Process" in the August 26 "Intelligencer" column regarding the Directors Guild of America's choice of architects for a proposed renovation of the Guild's 57th Street theater misrepresents the facts in several ways. First, the item asserts that the architectural firm of Gwathmey Siegel "seemed a natural choice" for the project because it had previously done work for Steven Spielberg. You fail to mention that Jeff Cooper, the architect *unanimously* selected by the National Board of Directors, with the complete support of the New York Theater Committee, was also Mr. Spielberg's choice to design his DreamWorks screening rooms.

You also say that "the Guild's East Coast members are fuming because they received a project-approval ballot . . . listing [only] Jeff Cooper as the architect" and that "New York Directors Guild members are vowing to stonewall Cooper's appointment when it comes up for a vote this week." These statements are simply wrong. Even more egregious is their clear intent to mislead the reader by framing the DGA's choice of architect as a matter of East-West contentiousness.

The DGA's total national membership of more than 10,500 includes several thousand members who live and work on the East Coast, all of whom have until September 23 to vote on whether to authorize the expenditure of $400,000 to commission the production of design documents for use in the formal bidding phase of the process. Furthermore, as indicated, *all* of the DGA members involved in the choice of the architect—including East Coast members—voted to select Jeff Cooper.

Quite frankly, *New York* Magazine—of all media outlets—should know that New Yorkers have very little reluctance to express themselves fully on any issue.

Jane Schimel
National Vice-president, DGA
MANHATTAN

Ready to Wear

I WILL NOT QUIBBLE WITH YOUR USE OF nude women, either for the purpose of art or to ensure sales of the magazine ["Fashion: Body Double," August 26]. But I fail to see how this essay proves its point. All I see are photos of anorexic young women, artfully posed to hide all apertures and body hair below the neck (and all but one stray nipple), juxtaposed against pictures of them in typically garish high-fashion clothing. Also, the clothing in these photos is so clearly unimportant that it is barely shown. One outfit is shown only from the waist up, another is so shadowed as to be almost unrecognizable (the caption identifies a one-sleeved sweater—I thought the model was still topless). There is nothing in the photos that inclines me to search out these garments or even explains their price tags.

Stacey B. Knobler
CAMBRIDGE, MASS.

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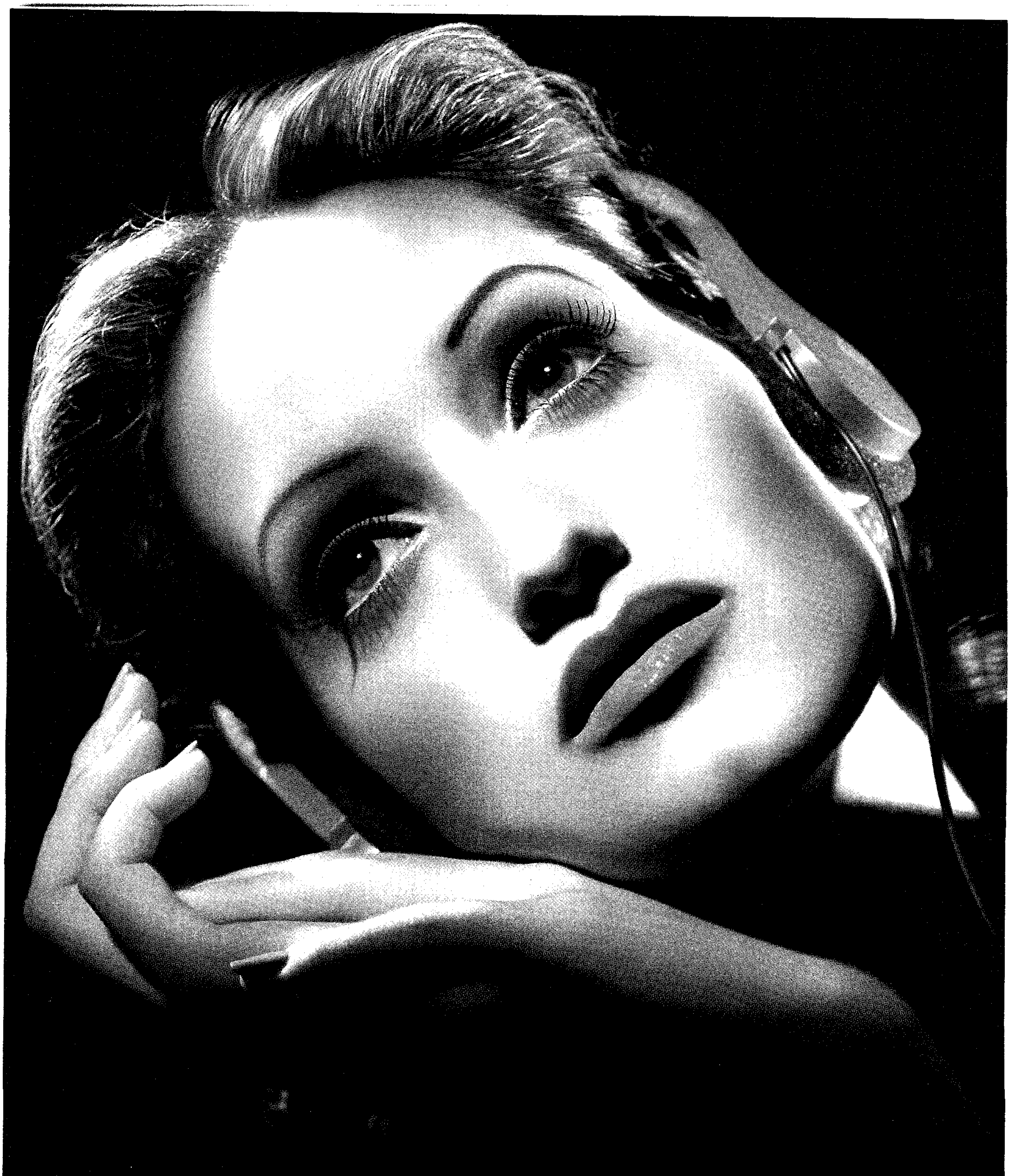

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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

HIS OTHER WOMAN'S LITTLE BROWN BOOK

Even as the widow of the late commerce secretary Ron Brown was touchingly addressing the Democratic convention in Chicago, a seamy book proposal by his self-proclaimed mistress, **Nolanda Hill,** was making the rounds in New York. Hill, a 51-year-old Texas redhead, made headlines earlier this year when she claimed that Brown, a former business partner, told her in his last phone call from Bosnia that he was forcing the pilot to fly in inclement weather. (She subsequently denied making the statement, and officials investigating the crash in Croatia said Brown had never even called her.) Her book proposal, which is being shopped around by a Boston agent, is crammed with equally serious allegations. Hill, a broadcasting entrepreneur who teamed up with Brown in a Washington-based communications company, claims Brown went to possibly unlawful extremes to help her navigate the byzantine byways of Washington, D.C., mayor **Marion Barry**'s first administration, and says she will reveal "conflicts of interest in business that could have landed [Brown] in prison." She also says that Brown proposed to her last December (despite the fact that both were still married to other people). One knowledgeable source says Hill's dealings are being examined closely by the Justice Department, which took over an independent prosecutor's investigation into Brown's activities after the Commerce secretary's death last April. A Justice spokesman refused comment.

Ron Brown: Affair game

THE (STEAK) KNIVES ARE OUT AT D&D

Now that **Joel Dean** is only a minor shareholder in Dean & DeLuca, he's apparently no longer too welcome at the store. Sources report that Dean—who co-founded the world-renowned specialty gourmet shop with **Giorgio DeLuca** in 1977—and his boyfriend, **Jack Ceglic,** who designed it, are persona non grata. When Dean & DeLuca was purchased a year ago by Aspen steakhouse king **Leslie Rudd,** Dean, Ceglic, and DeLuca were all given contracts with the company, but sources at the store report that the roles of the three men have been greatly diminished—especially Dean's and Ceglic's. Meanwhile, though Rudd wrote a letter to a staff member asking for open communication "without fear of recrimination," many original employees were reportedly fired for being "uncooperative" and escorted out by security guards. "It's gotten really ugly and nasty there," says one dismissed veteran. "First they told us that things wouldn't be changed, then that new systems would be put in, and suddenly there was a bloodbath." But **Hillary Gray,** Dean & DeLuca's recently installed (and much maligned) executive VP, claims the store is simply evolving. "The situation has been hugely exaggerated," she insists. "It was mutually agreed that Mr. Dean would move on. Jack resigned, and he'll be moving into a consulting position."

WHAT PRICE *VANITY* IN THE ADIRONDACKS?

What could be more irksome to privacy-seeking Adirondack vacationers than an onslaught of nosy reporters and flashing cameras dispatched by that glitziest of periodicals, *Vanity Fair*? Assigned to various "camps" for a story on highbrow resorts, writer **Alex Shoumatoff,** who usually reports from places like Rwanda, and photographer **Jonathan Becker** upset locals by tracking their daily activities a bit too zealously. "The community was acutely aware of their presence and became angered by their tabloid tactics," sniffs one teed-off socialite. "When the *Vanity Fair* people showed up at church, the congregation began streaming out." The final affront came when the pair was covering a race of turn-of-the-century sailboats on St. Regis Lake. "They got hold of this nasty little tin boat and tried to take shots of these beautiful sailboats racing by," says a source. "One woman who is active in the community was fit to be tied because the *Vanity Fair* boat got in the way of her boat, which was winning, and she claims it forced her to lose the race." But a member of the *Vanity Fair* crew disputes the details of the church and boating incidents and insists the brouhaha is exaggerated: "We were being portrayed as scurrilous, but it was a rumor perpetuated by overzealous types. In the end, we were very well accepted and were invited many places."

A PUBLIC WHINING FOR THE PERELMANS

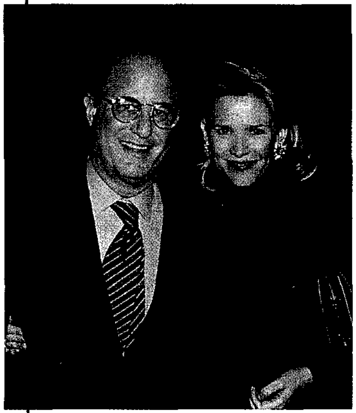
Talk about airing your dirty laundry in public. Cosmetics kingpin **Ron Perelman** and his estranged wife, **Patricia Duff,** chose the Hamptons' highest-profile restaurant, Nick & Toni's, rather than their huge Wainscott home, as the place to stage their attempt at rapprochement. The kitchen was already closed when the dour duo walked in after midnight and took a table up front—it was the first time they had been seen together since the Democratic convention, when Perelman stormed off in a huff after learning that the politically active Duff had attended a party without his permission. "He walked up to the bar, got a bottle of wine, and brought it back to the table," reports one of the few diners still around at that hour. "It *certainly* was not lovey-dovey. It looked more like they were closing a business deal." Negotiations were still continuing at around 1 A.M. "They are working amicably toward resolving their issues," says a spokesman for the couple.

A LESS HUMPTY HARDING; DAS BOAT

New York's Liberal Party *is* shrinking—literally. **Ray Harding,** the hefty attorney who

Photograph: top right, Photonews/Gamma-Liaison.

Chen Sam:
***Star* appeal**



Perelman and Duff:
Food and fun

STAR WARS FROM BEYOND THE GRAVE

The death of combative publicist **Chen Sam** last month is not changing the calendar at New York's Court of Appeals, where her lawsuit against the *Star* enters Round 3 on October 15. **Elizabeth Taylor's** longtime publicist and closest friend, Sam filed a $42 million lawsuit against the supermarket tabloid in 1992 after the magazine reported that she had been diagnosed with cancer. When Sam died at Taylor's Bel Air home, *USA Today* reported that she'd had cancer, though most other publications gave the cause of death as "complications from an illness," following the discreet line put out by Chen Sam & Associates. Whether Sam had, in fact, been diagnosed with cancer in *1991* is a question the court has yet to address. In any case, lawyers for the *Star* claim that simply reporting that someone has cancer—whether or not it's true—isn't libelous. But the first judge to hear the case, State Supreme Court justice **Martin Schoenfeld,** disagreed last year, saying, "Surely, members of the bar would recoil at the thought that they could be subject to such false innuendo and not have a claim for libel." Arguing that cancer isn't a "loathsome disease," the *Star* successfully appealed Schoenfeld's decision. Last March, Sam and her attorney, **Richard Golub,** won the right to appeal *that* appeal, leading to the October 15 date in New York's highest court. "She has a very strong claim," says Golub, who refuses to divulge the cause of his client's passing, "and we're pursuing it."

heads the party, just lost 86 pounds on an Optifast regime with Dr. **Louis Aronne.** Harding, who shed 165 pounds in 1990 only to gain it all back, had a little extra motivation this time around: Last May, he made a bet with his law partner **Richard Fischbein:** $1,000 to the man who lost the most weight, percentage-wise, in three months, and another grand to the one who kept the most off for a year. The first round went to Harding. "The scales were fixed!" jokes the not-so-fleshy Fischbein, pointing to the bet's administrator, former Appellate Division judge **Bentley Kassal.** "Did *I* know that every single time [Kassal] ran for public office, he had Liberal Party support?"

ENTERTAINMENT, WEAKLY: Nothing, but nothing, gets past those gimlet-eyed folks at *Entertainment Weekly.* When the spunky upstart monthly *Fashion Reporter* began publishing this spring, the Time Warner weekly responded by threatening a lawsuit. Comparing the two magazines' headline fonts, pica rules, space bars, and color palettes, a Time Warner lawyer demanded that *Fashion Reporter* "remove those design elements which were taken from, or inspired by, *EW.*" Both magazines have used a designer who worked at *Spy* in that magazine's heyday, points out *Fashion Reporter* publisher **Matt Coffin,** who claims to be "flattered" by the attention. Says *EW*'s managing editor, **James Seymore:** "We wish *Fashion Reporter* well; we just want them to go their own way, not our way."

CLINTON'S ATHLETIC SUPPORT: Some of the stuffier members of the less-than-freewheeling New York Athletic Club are getting quite a workout over the cover photo on the club's recent yacht-and-croquet-intensive magazine, *The Winged Foot.* The August issue featured **Bill Clinton's** shiny mug as part of a patriotic tableau that many of the club's conservative members interpreted as a plug for the onetime liberal. But according to editor **Fred G. Jarvis,** who was inundated with angry calls about the cover choice, "the photo had nothing to do with Clinton. We would have been happy if we could have gotten him out of the picture." In fact, he says, the cover was really celebrating the man pictured on Clinton's left, bronzed Olympic wrestler **Bruce Baumgartner,** a longtime club member who accompanied the president on his tour of the Olympic Village last July.

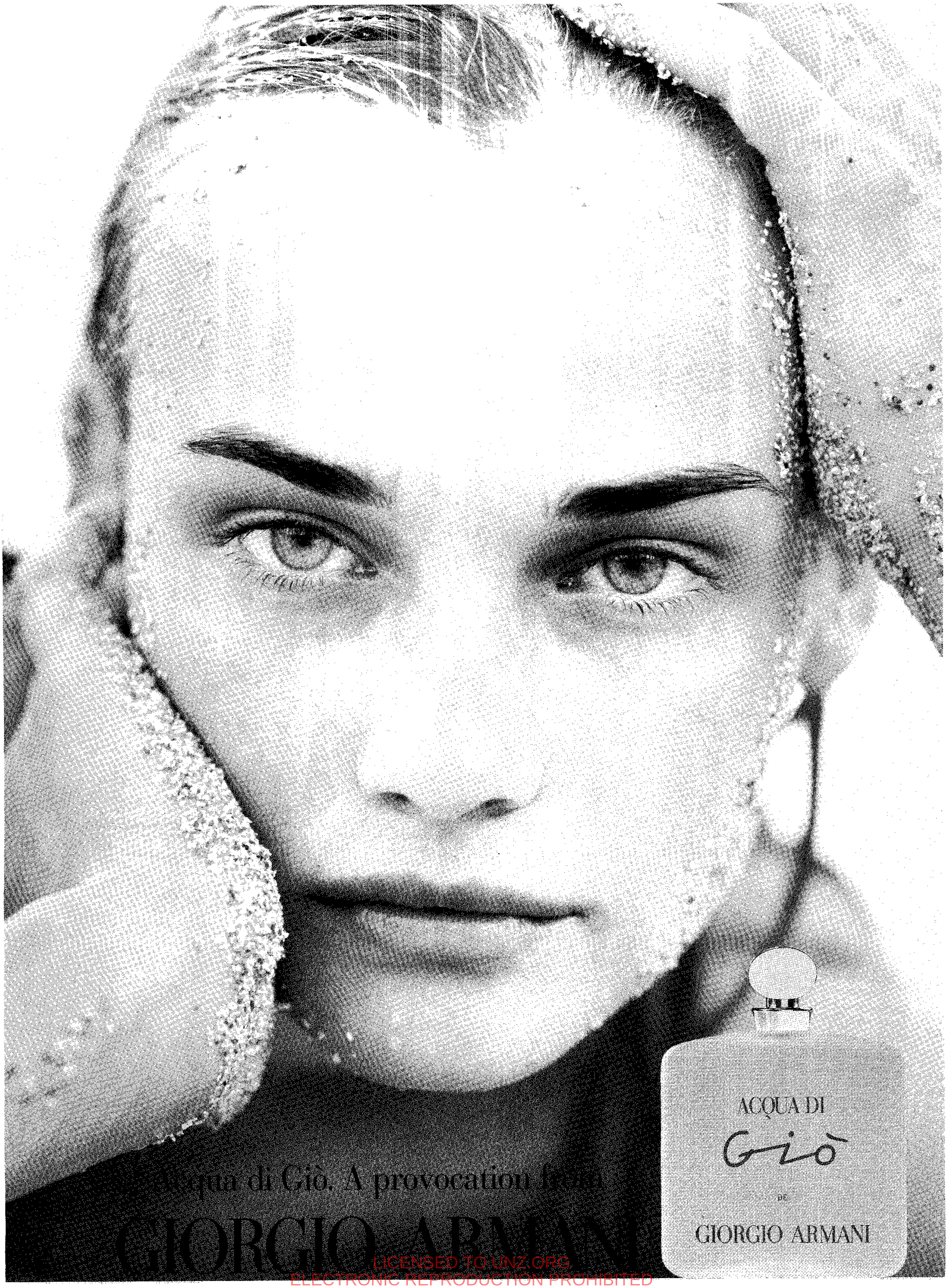
PASSING SHIPS: There's a new trend afloat among Manhattan's wet set: intimate, high-powered getaways to the Mediterranean. Last month, *Interview* magazine chief **Ingrid Sischy, Gianni Versace,** and **Elton John** shared four days on a spacious yacht while at the same time, a slightly less, uh, fashionable crew—record impresario **Bob Krasnow,** modern-art warrior **Larry Gagosian,** and Planet Hollywood's **Keith Barish**—went all-out with a two-week luxury getaway in southern Italy. And what type of craft is sufficient to carry such a crew? "It was like a big powerboat," says Krasnow.

Additional reporting by Matt Pincus and Mark Jacobs.

MANIC MOUNA MEETS HER MATCH

Chanel's most obsessive customer has a new beau. Peripatetic divorcée **Mouna Ayoub**—who has, among other pursuits, taken New York's social scene by storm since her divorce last winter from Saudi Arabian billionaire **Nasser al-Rashid**—is dating **Fiorenzo Cattaneo,** the Italian architect now designing **Robert** and **Chantal Miller's** Hong Kong home. "When I got divorced, I said, 'Never, ever, never will I consider getting married again,' but that was last February," Ayoub says with a laugh. "Now we are in September, and I might be changing my mind." The exuberant Ayoub has quickly become a jet-set favorite, sort of a Middle Eastern **Ivana Trump.** She and Cattaneo first met at a friend's home in Rome eleven years ago. But sparks flew when they met again at a wedding in June. Her first words to him, according to another guest, were, "Just tell me, do you like men or women?" In reply, he swept her up "and kissed her on the lips for, like, three minutes," the source gasps. Now he's coming to New York with Ayoub to attend the AMFAR benefit she's co-chairing on September 17. "He's not the handsomest, not the youngest, not the richest," says Ayoub. "He's just got a very special talent, I think, in appreciating a woman."

Photographs: top left, Rose Hartman/Globe Photos; left center, David Allen/LGI.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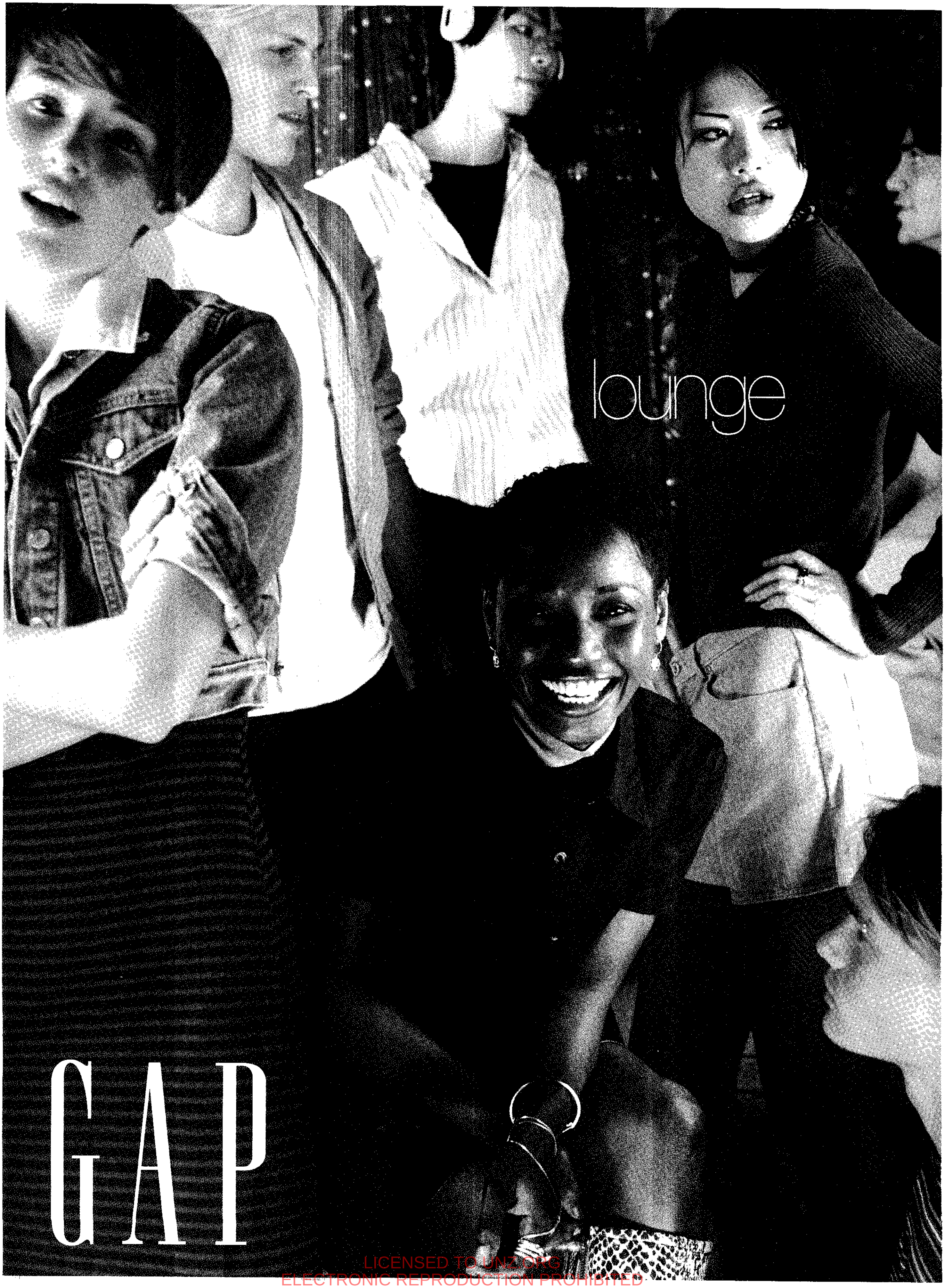

lounge
GAP

GOTHAM

There is no human reason to be here—*Jean Baudrillard*

THE FRONT PAGE

School's Out

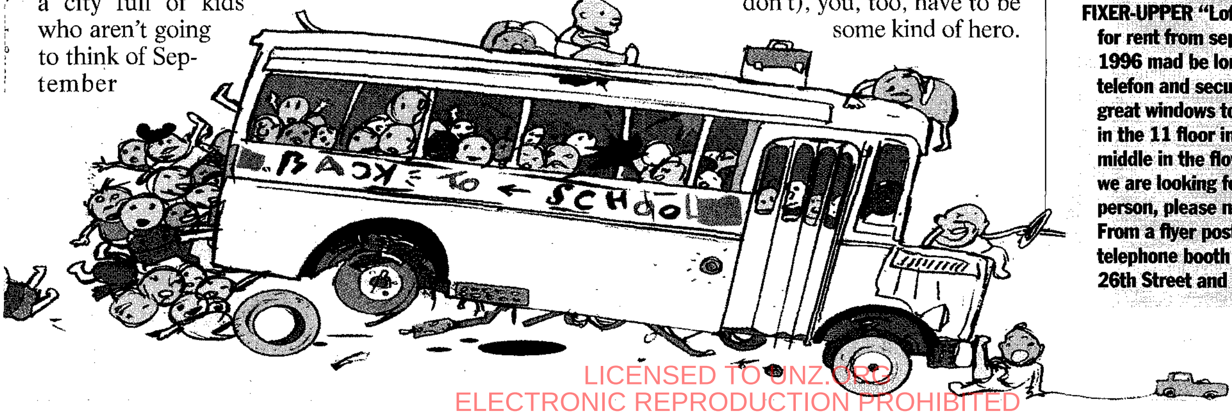
When there are too many students, class isn't an attractive option.

"I might have to make a new class, but I don't know where I'll put it," the principal of one of our city's many overcrowded schools told the New York *Times* last week. "Maybe on the roof." The principal, presumably, was joking—how else but with humor is one expected to deal with something as stupefyingly absurd as the fact that there are a whopping 91,000 students too many—1.06 million total—in our public schools? For a bit of perspective on just how many 91,000 is, consider this: The overflow is three times as many students as chancellor Rudy Crew was responsible for at his former job in Tacoma.

Sadly, open-air classes aren't even very much of a leap, it turns out: At I.S. 61 in Corona, Queens, the *Post* reported, portable classrooms have been set up in the schoolyard. It could have been even worse: The principal put her foot down when somebody mentioned that the bathrooms might be a viable option (though other schools have taken even this extraordinary step). At some schools, classes convened in the teachers' cafeteria, the gymnasium, and—in one case—a tiny projection room above the school auditorium. The United Federation of Teachers threatened to take its teachers out of the schools if conditions didn't improve fast.

All in all, given all of public education's preexisting conditions, not the most inspired way to get the kids excited about a fresh new chance to embrace the pursuit of knowledge. And what could be sadder than that? It's odd and tragic to contemplate that we're raising a city full of kids who aren't going to think of September the way most of us—even well into adulthood—do: as a corny, hopeful time of new three-ring binders, fresh challenges, heightened hopes. Instead, they're confronted by (justifiably) angry teachers, ad hoc classrooms, administrators telling them *Sorry, but the school is full,* and a mayor who doesn't appear to care. Giuliani actually suggested last Wednesday that students faced with the prospect of learning the alphabet in a converted locker room might take inspiration from a certain former president. "Abraham Lincoln learned in a one-room schoolhouse," he said in his pedagogical mode. "He learned by reading. So learning is an individual exercise that is available to all of us if we want to take advantage of it." Aside from being a phenomenally condescending thing to say—could he possibly have thought he was helping the situation?—it was not too far removed from Marie Antoinette's infamous line about letting the peasants eat cake.

But he did get one thing right when he asked kids to identify with Lincoln. Abe was a brave, heroic man, after all, who surmounted horrible odds to get ahead. And it can be argued that to attend public schools in New York and not be discouraged by the fact that nobody particularly cares whether you return (and that some might actually prefer that you don't), you, too, have to be some kind of hero.



MAYBE IT'S MORE OF A SELF-ESTEEM THING **"Fish are able to feel pain, and therefore to use them for your enjoyment is wrong." So explained a spokesman for People for the Ethical Treatment of Animals last month, after the group sent a letter to the town of Fishkill, New York, requesting its name be changed. How'd that go over with town elders? "This area was settled by the Dutch," says Willa Skinner, town historian. "The word *kill* means 'creek' in Dutch. So *Fishkill* means 'Fish Creek' and has nothing to do with hurting fish. And anyway, people don't even really go fishing in our creek anymore."**

CAMERA SHY **The Legal Aid Society complained last week that since Rikers Island opened its new, high-tech Central Punitive Segregation Unit six months ago, the guard-brutality rate has actually increased. "There are cameras everywhere [in the new unit], which was supposed to help [the guards], but now each time they touch a prisoner, it's reviewed by a committee, and they end up getting in trouble," explains a *former* Department of Correction official. "So some of them get frustrated and resort to taking prisoners out of camera range and getting revenge there."**

FIXER-UPPER **"Loft in Chelsey for rent from sept.10-okct.10 1996 mad be longer, $900 + telefon and securiti. She has great windows to the south, is in the 11 floor in a god house middle in the flowerdistrict. we are looking for one quiet person, please no pats."—From a flyer posted on a telephone booth last week at 26th Street and Sixth Avenue**

Sports

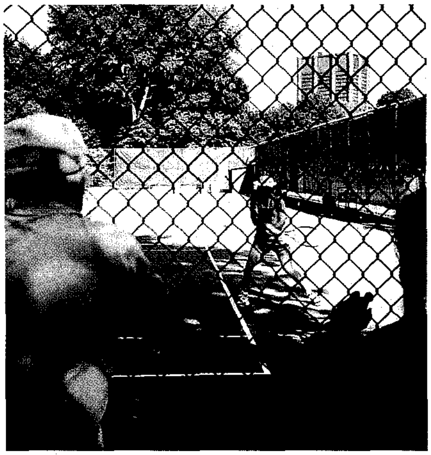
CHEAP SEATS

ON LABOR DAY AFTERNOON, IN THE CROWDED clubhouse of the Central Park Tennis Center—the public playing grounds for anyone with a permit and patience—an elevated TV set blared live images of Andre Agassi slowly pounding David Wheaton out of the U.S. Open. A dozen rapt tennis fans stood watching, but they failed to notice that just a few feet away, the world's top-ranked woman player was checking out a black Nike tennis dress on the racks of the clubhouse store. Concealed behind wraparound sunglasses and a close-drawn cap, Monica Seles had just strolled into the clubhouse and signed in.

Finally, two women detected Seles, but by the time they got their pens out, the pro and her training entourage—a ball boy/bodyguard, a hitting partner, and her coach and father, Karolj Seles—had set up shop on the westernmost court in the third row.

Seles, it turns out, was here to commune with the pavement. Four of the 26 public courts are made of something called DecoTurf, a tough but notoriously slow playing surface. Not coincidentally, the USTA National Tennis Center, site of the Open, is also surfaced with DecoTurf, and the tournament, which ended over the weekend, has a standing end-of-summer contract for practice space in the park. "We had Sabatini last week," one employee said, "and Graf two Thursdays ago."

Out on the courts, Seles chatted with her father in Hungarian and took a position on the right, midway to the net. From there, she swatted Wilsons launched at her by her hitting partner, a young man in a Montana State University T-shirt.



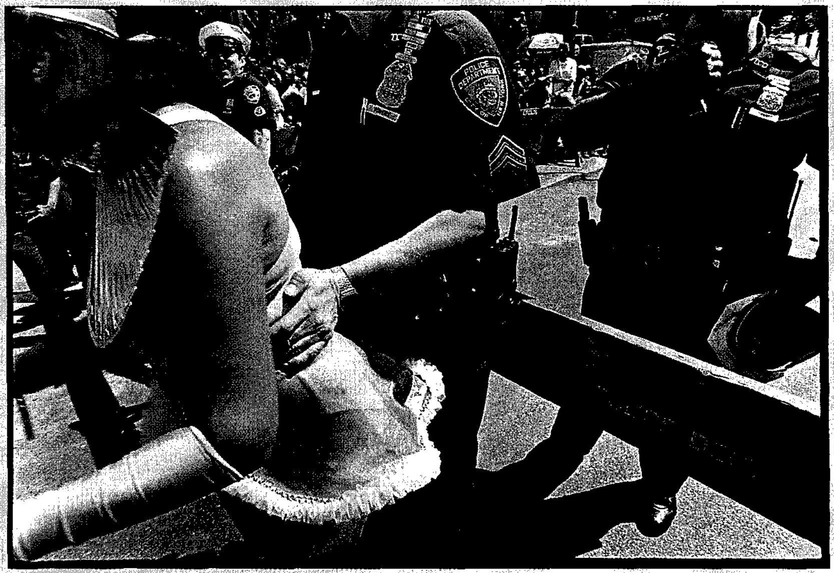
Monica Seles in Central Park last Monday.

Seles's anonymity evaporated with each stroke. First, a few clubhouse regulars drifted over to watch. By her twentieth forehand, the gallery had grown to two dozen; by her twentieth two-fisted backhand, almost 50 people had gathered. Some sat on the grass or a nearby bleacher, but many—knowing that it costs $225 to sit so close at the Open proper—pushed right up to the chain-link fence and, brushing aside twigs and old soda cans, plopped their tennis whites onto the dirt.

No Wimbledon pieties here. "She hits just like Ralph," one onlooker said a bit too loudly to another, referring to an acquaintance. Another fan repeatedly wolf-whistled at the pro. A woman in a blue tennis dress declared to her partner that Seles would never beat Steffi Graf—neither one aware, apparently, that Seles had taken a break and was now sitting only five feet away having a drink of water.

None of which seemed to bother Seles. She looked at a blimp buzzing overhead and smiled. "Much calmer here than at the Open," she said to no one in particular. PATRICK SYMMES

SHOT



The Caribbean Day Parade, 1 P.M., Monday, September 2, *photographed by Andrew Lichtenstein.*

Travel

IT WAS SAD, SO SAD

"I ABSOLUTELY BELIEVE THAT EVERYBODY here was formerly on the *Titanic* in some way, shape, or form," says Marianne Brennick of Staten Island, her cheeks sunburned from nine days at sea. "You cannot explain the diversity of the people that are here, that are attracted to the *Titanic* for no discernible reason. It's some form of reincarnation that we're all here."

In fact, many of the people gathered at the RMS Titanic reception at the Hudson River Club in lower Manhattan last Sunday were indeed together once before on the Atlantic, 400 miles off Newfoundland. But that was just last week, and the object of their obsession had by then been entombed on the ocean floor for 84 years.

Still, Brennick is hardly the only one waxing a bit mystical. That's the way it is with these Titaniacs, 1,600 of whom Brennick joined in paying $1,800 to $6,000 each to witness the attempts of RMS Titanic, Inc., the New York–based company granted exclusive salvage rights to the wreck (for display purposes only), to raise a fifteen-ton chunk of the *Titanic*'s hull. The chunk came up to 350 feet below the surface. Then rough seas snapped a key rope securing two diesel-filled balloons that were hoisting it up.

Still, all agreed it was a powerful experience. For one thing, the Titaniacs actually got to experience a *Titanic* sinking for themselves.

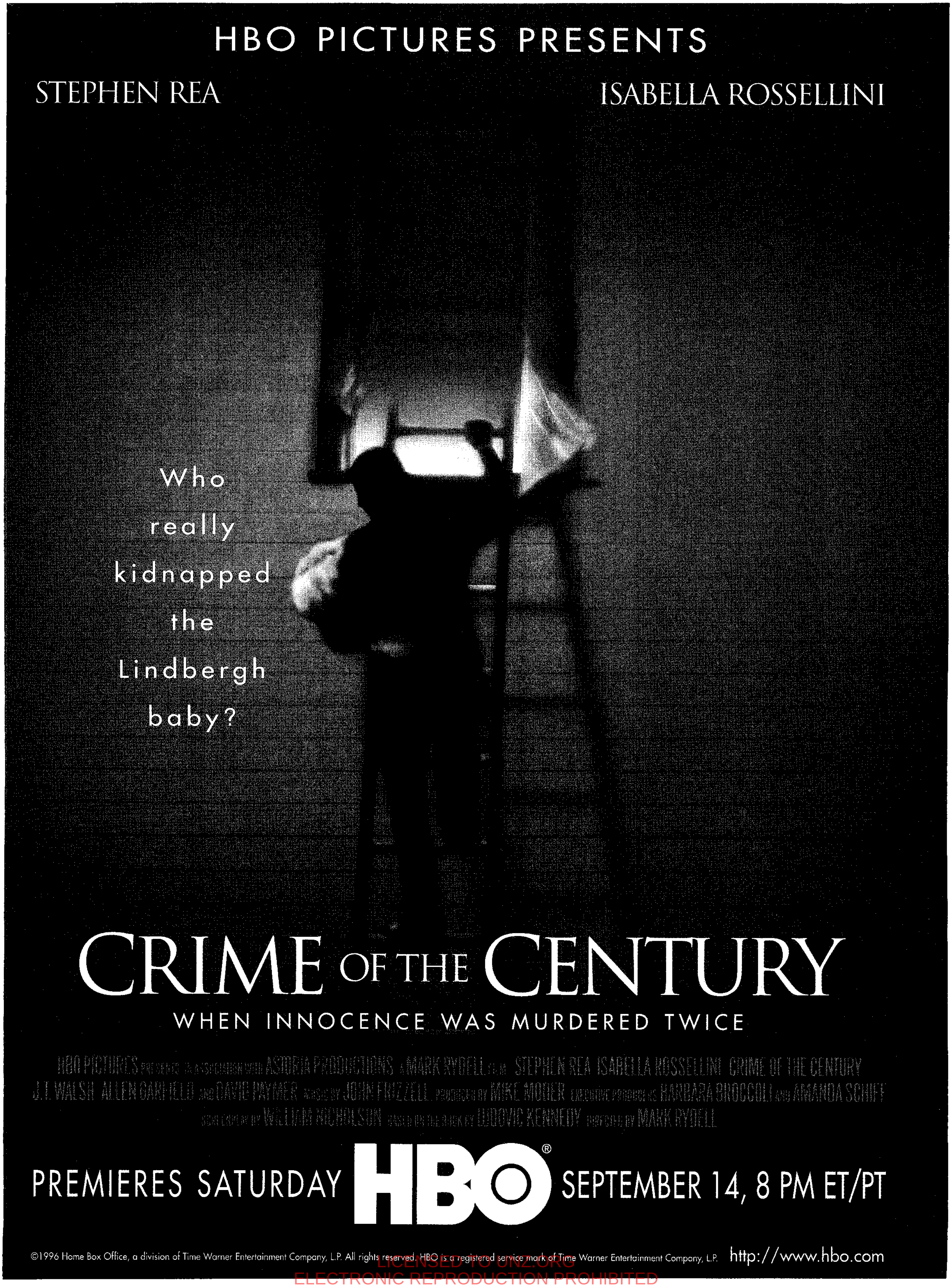
"We sang songs that were sung on the *Titanic*," recounts Rosemary Palladino, also of Staten Island. "Each night at dinner, there was one entrée on the menu from the *Titanic* menu." There were prayers, vigils. Wreaths were tossed into the ocean by two of the survivors. Some Titaniacs scooped up bottles of seawater from the hallowed site.

And today, even more Titaniacs have gathered to welcome the voyagers back, mingle with survivors, and gaze at long-sunken relics. Chris Hardman, a lawyer, just flew in from Oregon. He wanders over as Brennick offers her reincarnation theory. He nods affirmatively. "You can neither create nor destroy energy," he says.

"Talking like that just gives me *goose bumps*," adds John Zabita of New Jersey, who, like the others, wears a small enameled *Titanic* pin on his lapel.

As this chatty group grows in number, Brennick—a member of the New Jersey–based Titanic International society—shows off a book she's carrying. It's a first-edition copy of *The Night Lives On*, the

Photograph: top, Patrick Symmes.



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MAP

Park City

With the Great Lawn overrun by bulldozers and many other areas closed off for reseeding, New Yorkers were forced to do a little extra recreational homesteading in Central Park this summer. The following is a select map of niches in the park—spaces that the city's numerous and varied subcultures have carved out for themselves. Some have been around for years; others have emerged only recently. Interestingly, people tend to congregate by activity, not identity—an indication that the park, as conceived by its creator, Frederick Law Olmsted, might just be the most effortlessly multicultural gathering spot in the city. A spokeswoman for the Central Park Conservancy, however, was quick to point out, "Some of these activities we *don't* encourage."

Tom Roston

❶ Little Brittany

In the shade of tall oaks, on a sloping patch of uneven dirt and grass, retired French restaurateurs play pétanque, their national sport, similar to the Italian bocce. Wearing tight white V-necks over sizable stomachs, they toss steel balls at a smaller, wooden one. A 63-year-old retired waiter, Pierre Lallinec, reportedly one of the best pétanque players in the city, can be seen with his confreres after lunch serenely blowing on his fingers before expertly tossing a ball twenty yards, prompting his awestruck opponents to call out in unison, "Ahhhhh!"

❷ Climbers' Rock

About fifteen feet tall, this wall of stone has just enough crevices to provide challenging "boulder problems" for the city's New Age jocks. While climbers work their way along the wall, those awaiting their turns sit on the grass and kibitz about how best to work the cracks. On weekends, they are usually here by default—because they couldn't make it up to the "Gunks" (Shawangunk Mountains), outside New Paltz. Well-toned high-school senior Michael West, shirtless and wearing special climbing shoes, appreciates the bedding of wood chips at the base: "This stuff is nice and soft—I fall on it all the time."

❸ International Soccer Club

"This surface is rubbish," complains Englishman Stuart Gorton, looking longingly at nearby Sheep Meadow. "Over there, it's lovely and lush. But soccer players will play anywhere." Two adjacent fields, nubby patches of dry dirt with tufts of grass, are a fraction of the size of regular fields, but soccer aficionados—immigrants from South America, Africa, and Europe as well as North Americans—have claimed this spot for themselves. Haitian-American actor Joujou Papailler takes a breather and watches a Frenchman playfully taunt a Greek with the ball before kicking it away. The international fraternizing is limited to the soccer field—"We don't go out for drinks," Papailler explains, "because not too many people speak the same language."

❹ Genteel Athletes' Lawn

Although their lawn is raised, fenced in, and immaculate, these white-clad men and women insist their croquet and lawn-bowling societies are democratic. "I always wondered how one could join such an elite club," says lawn-bowling president Jane Jacobs. It turns out that anyone can bowl for $70 a year. "That's cheap for clean bathrooms in Central Park," says New Zealander Geoff Andrews, a retired rugby coach, gesturing at the spartan clubhouse.

❺ Illegal Dog Run

"This is our cocktail hour," says Polly, a jazz singer who comes here regularly between 6 and 8 P.M. As at other pup klatches, the socializing is heavy, but this run is illegal, so participants are always on the lookout for Parks Enforcement patrollers handing out $100 fines. Graphic designer Carol Sessler ponders the park's intolerance for unleashed dogs. "Look at them," she says, watching Lucy, a black Labrador, zing across the lawn, tongue flapping in the wind: "They're just kooky little children."

❻ Gay Beach

"It's Fire Island for those people who can't afford it," says Marc Thomas. He sits on a blanket with friend Earl Plante, who eyes two men and a woman dorkily heaving about a softball. ("They're straight," he explains.) "You hear in the community that there are so few gay places which are not about sex," Thomas says. "Here, you can just come and get some sun, and if there happen to be some nice bodies, that's fine."

❼ Aggressive Skaters' Rail

Armed with protective pads, shabby clothes, and Mad Max attitudes, these mainly male teenagers rove in packs and descend on benches, stairways (the one by Bethesda Fountain is a favorite), and other surfaces to do daredevil tricks. Here they have a long handrail on which they can leap, do a "sole grind"—sliding along the rail sideways—and then, with luck, leap rather than fall off. A goateed 20-year-old student with a vicious scab on his elbow sits with a dozen skaters as each takes a turn on the rail. "They think we're vandals," he says of the park patrol, "but the skates are plastic and the rail is metal—the only thing you're going to destroy is yourself."

❽ Park Jocks' Trespass

This entrance to the park is a popular meeting spot for joggers, bladers, bike riders, and walkers for no better reason than that the water fountain, benches, and long straightaway make it a convenient starting point. Stretchers mix with Upper East Side ladies and tourists who wander over from Fifth Avenue museums. "People keep to themselves," says Kevin, a ponytailed scientist who spends up to ten minutes in the entrance before and after his run. "The only time you get into a conversation is when you bump into someone, and then it's usually pretty negative."

❾ Latino Picnic Grounds

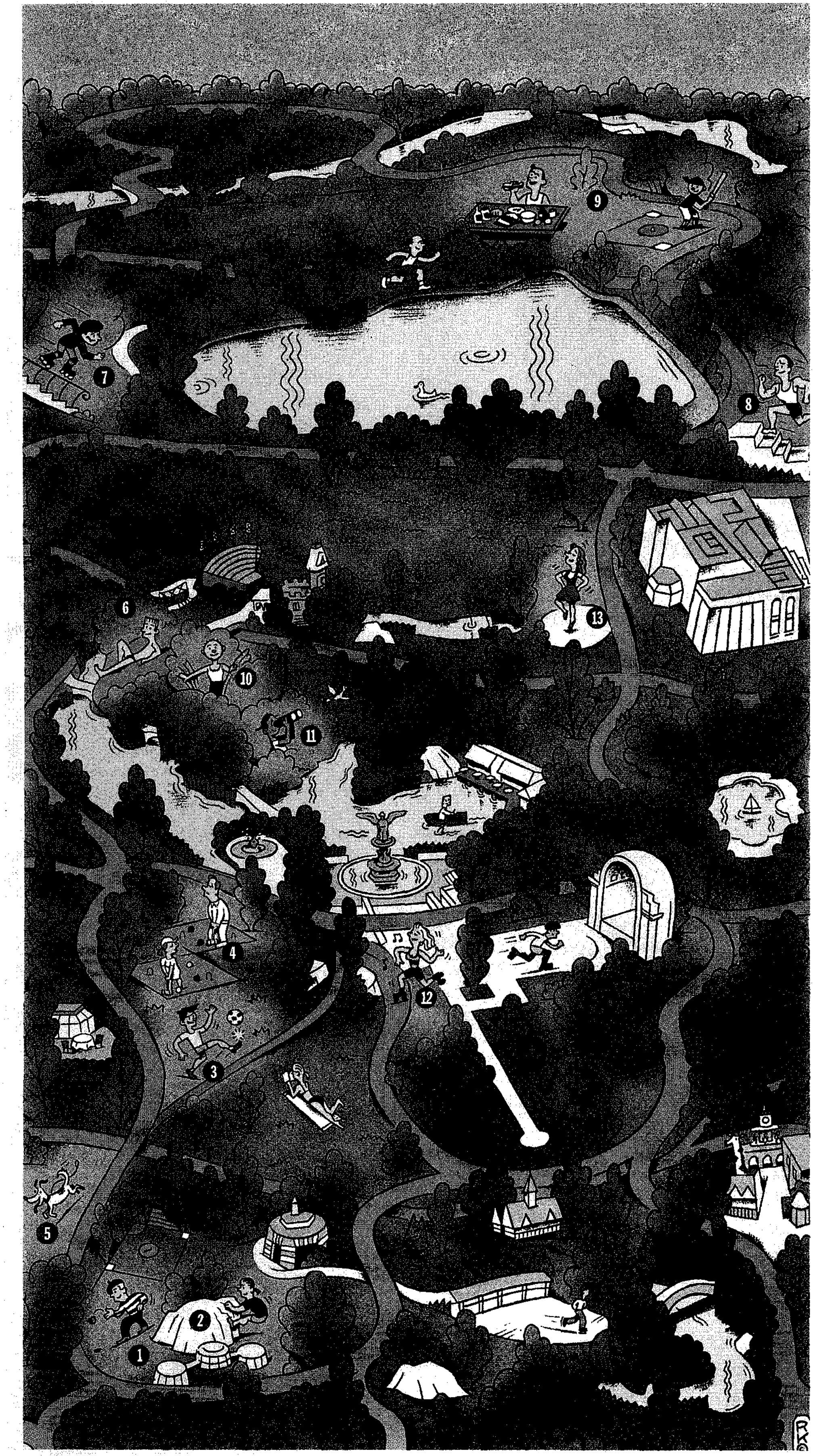
Salsa tunes emanate from boom boxes as Puerto Rican and Dominican families picnic on rice and beans and barbecued chicken, as they have done for decades. Entertainment is provided by relatives and friends who play for amateur-league baseball teams. Among the fans sitting on lawn chairs in the shade is Jaime Vanilla, who's checking out the peewee league for his 1½-year-old grandson. "My kid played here. I played here," Vanilla says as his grandson drives by on a plastic tricycle. "It's always been the same people here."

❿ Gay Cruising Zone

After dark, tucked away in the maze of shrubbery and trees called the Ramble, men stand on rocks or sit alone on benches while others walk slowly by in silence. The same dance has been going on here since the early seventies. One young man with an of-the-moment Caesar cut, a self-described "100 percent sexual compulsive," leans against a tree waiting for someone he finds attractive. "I like the danger—it's exciting," he says. "You have to rely on your instincts." He comes twice a month and never leaves without being "satisfied" (he says he always wears a condom) before the 1 A.M. curfew, when police clear the area. Caesar is not concerned about accidentally hitting on someone here who might be straight: "This is not a time to be in the park."

⓫ Bird-watchers' Syndicate

Birding is best in the Ramble, except in late spring and early summer, when predator fans can be found near the Conservatory Water on East 72nd Street watching a cluster of red-tailed hawks that has nest-



ed in the same spot for four years. Many are card-carrying members of the Audubon Society, but they're a diverse lot. Loners come to the park at sunrise, while others throw "fledgling" parties for the birds they watch (sticklers, they drink Hawk Crest wine and Red Tail Ale.) "Some come in designer clothes, some scruffy," says gray-haired Noreen, a seasoned bird-watcher from the Bronx. "It's New York City people coming to the natural element, ready for the unexpected."

⑫ Swinging Skaters' Disco

"They've institutionalized us," says veteran roller skater Irit. But the recent agreement with the Parks Department that restricts music between 2 and 7 P.M. on weekends has not killed the spirit of this twenty-year-old scene. After those hours, and on weekends, you can still find people skating in different styles—Brooklyn Jammin', Old School, the Bronx style—around the painted circles, listening to boom boxes or to Walkmans. "It's a river of people," Irit says. "It's soul to soul." As house music blares, people flirt on skates, dance on foot, or take a breather on the nearby grass. "This is my backyard," says Wayne Bradley, who started coming here in the Roller Boogie seventies. "It's less crowded now," he says. "It was *the* thing to do then."

⑬ Irish Folk Dancers' Circle

Every Wednesday night during the summer, Irish tunes drift over the Great Lawn from the King Jagiello statue, where a congregation of up to a dozen musicians and many more dancers revels in an Irish *ceilidh* ("friendly gathering"). Two or three squares of eight sprightly dancers spin. Most of the participants know one another through the Irish Art Center. Chris O'Keefe, a middle-aged Irish woman wearing a pink floral dress, enjoins bystanders to dance. Is this a singles scene? "You mean, is it boy meets girl?" she asks in a thick accent. "Yeah, that happens here."

Illustration by Robert Kopecky.

sequel to Walter Lord's venerable 1955 history of the *Titanic* disaster, *A Night to Remember.* She's had the book signed by Lord himself, and by William Macquitty, who produced the *Night* movie and also tagged along for this week's voyage. More preciously, she's had it signed by four *Titanic* survivors, one just today.

The book is not her only prized *Titanic* artifact. At home, Brennick has a lump of coal scavenged from the ship's debris field. So does Hardman, the lawyer, who keeps it in what he calls his house's "coal room."

"Everyone has a piece of coal," says Brennick.

"We all do," chips in another woman. "Everyone gets coal in their stockings at Christmas."

"I got mine from an ad in a newspaper," adds another.

"I don't have a piece of coal," admits one man.

"You *are* a neophyte," says Palladino.

There have, of course, been allegations of grave-robbing, which the Titaniacs shrug off. "You compare the *Titanic* to Flight 800," says Hardman. "They pull up all the stuff to figure out what the hell's going on. So what's the difference?"

"It frustrates the hell out of me," he continues. "The *Californian* [a nearby steamer] was a mere ten miles away, on the east side of the ice floe, and they saw the signal flares. They knew it was the *Titanic,* and all they're assuming is that the ship is having a big huge party."

Nearby, survivor Millvina Dean, the 84-year-old "*Titanic* baby," is encircled by fans. Moments later, she breaks free.

"I was 8 years old before my mother told me anything about it," says Dean, in a thick British accent. "It hasn't been in my life at all until about ten years ago, and I wasn't the slightest bit interested. Really."

On that icy, moonless night in 1912, Dean, nine weeks old, was lowered into a lifeboat in a canvas bag. She would never know her father, who was among the 1,523 who died in the wreck. In the ensuing years, she has come to understand her role in the drama—today's drama, that is.

"One young man was hugging me and kissing me with tears in his eyes," says Dean. "I thought he wasn't going to let go. I met an Irish lady a couple of years ago and she burst *right* into tears. I'm saying *there . . . there . . . there.* I don't quite see why they're quite so affected. I couldn't be emotional over something like that with someone else. I'm sure I couldn't. They weren't there. They weren't *born,* even."

Nearby, New Jerseyite Zapita gives the president of RMS Titanic a long, warm embrace. The red flag of the White Star Line flutters in the background. Dean is brought a cup of steaming tea with milk by an adoring young woman. She stirs it agreeably and smiles a sweet thank you.

ALEX WILLIAMS

Mosh Pit

At Bryant Park celebrating the MTV Video Music Awards.

By Ariel Kaminer
Photographed by Patrick McMullan

Top, Ismail Merchant, Jeanne Moreau, and James Ivory at the party for Chanel at E&O Restaurant, co-hosted by *Interview* magazine. Above, Gary Oldman with his mother at the Guggenheim Museum for the party celebrating the premiere of HBO's *Crime of the Century.*

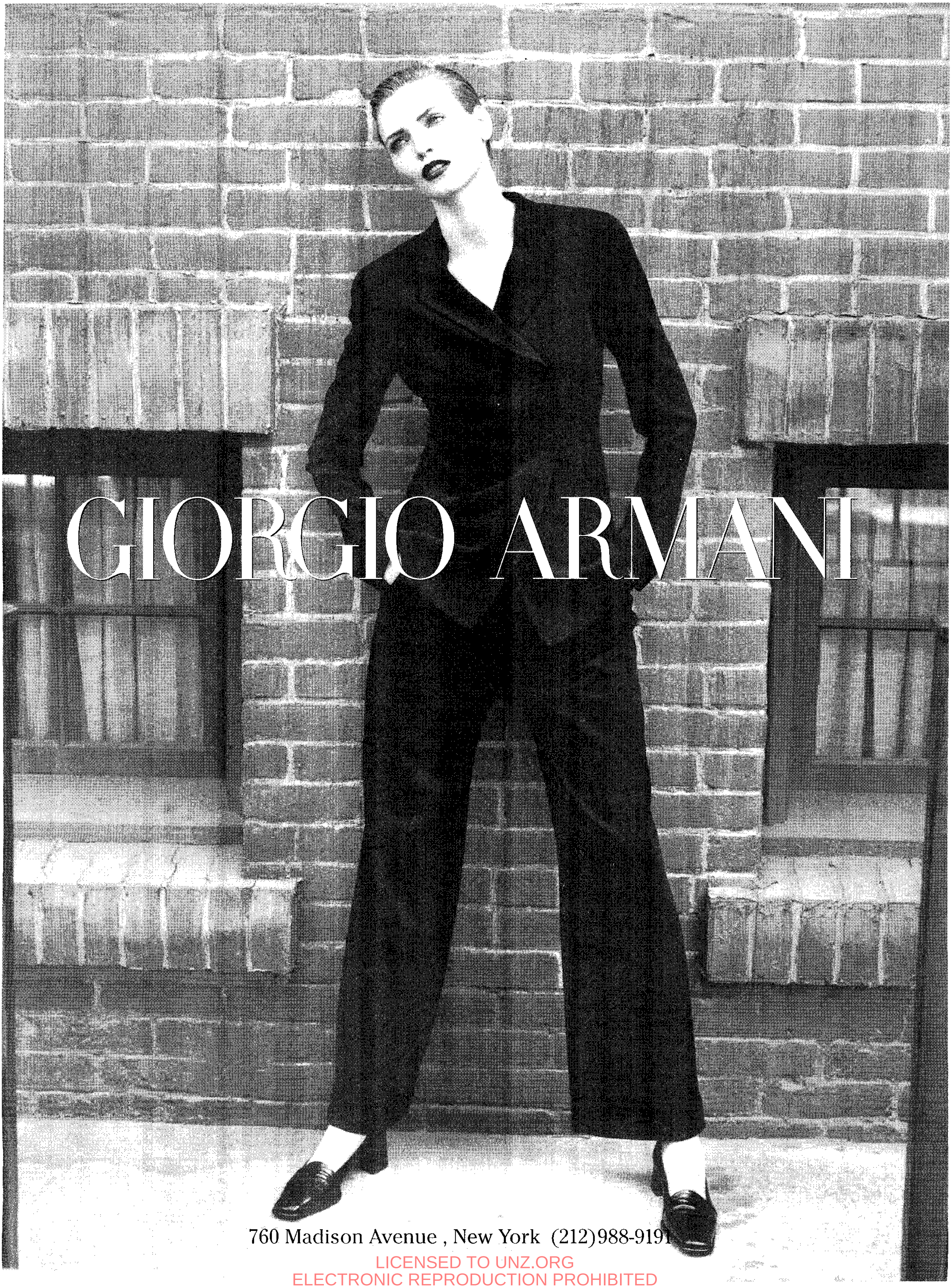
'I JUST WISH THAT SHOWS LIKE THIS COULD BE less about competition and more about acknowledgment, acceptance, and celebration of our artistic differences," Alanis Morissette said as she accepted her award for Best New Artist. "So maybe someday it will."

Well, maybe. The day when the MTV Awards celebrate diversity and warmth and sharing might be awfully far away, but its arrival wouldn't be the strangest thing that ever happened.

Baby Zack's arrival, on the other hand—at the wrap party later that night—did seem a credible contender for the title. There he was, the same toddler whose 68-pound frame had seemed like a national health crisis last month, making a VIP entrance just moments before the rapper Coolio. Zack's mother, who had allowed his attendance for the sake of charity, said he enjoyed the music, but as he fidgeted in his great big stroller he seemed to be having second thoughts about his early ascent into the celebrity class. "It's very overwhelming," she said, as Zack's sniffle burbled over into an alto sob. "People are constantly trying to grab him. With good intentions, but they have to realize he's not a celebrity. He's just a baby."

Precisely the kind of subtle distinction that events of this scale tend to blur. Stars were sticking around the nominally private Bryant Park affair long enough for a photograph or a quick interview, and then hightailing it to the far more exclusive Virgin Records party at the Four Seasons Hotel. As one guest made his way out of the park and on toward the hotel, he paused by a group of young women hovering, autograph books in hand, by the exit. "Want to get into the party?" he asked tantalizingly, handing them his lone spare ticket. "Just think very hard about which one of you is the very best person, who is the most good and most worthy, and that person gets to go in. Now fight it out."

Far left, Courtney Love at the Four Seasons Hotel for Virgin Records' party for Smashing Pumpkins. At Radio City Music Hall for the MTV Video Music Awards, clockwise from near left: Phyllis and Sumner Redstone with MTV Networks chairman Tom Freston; Sharon Stone and Miramax's Harvey Weinstein; Amy Finnerty, manager of MTV Music and Talent, with Beck.



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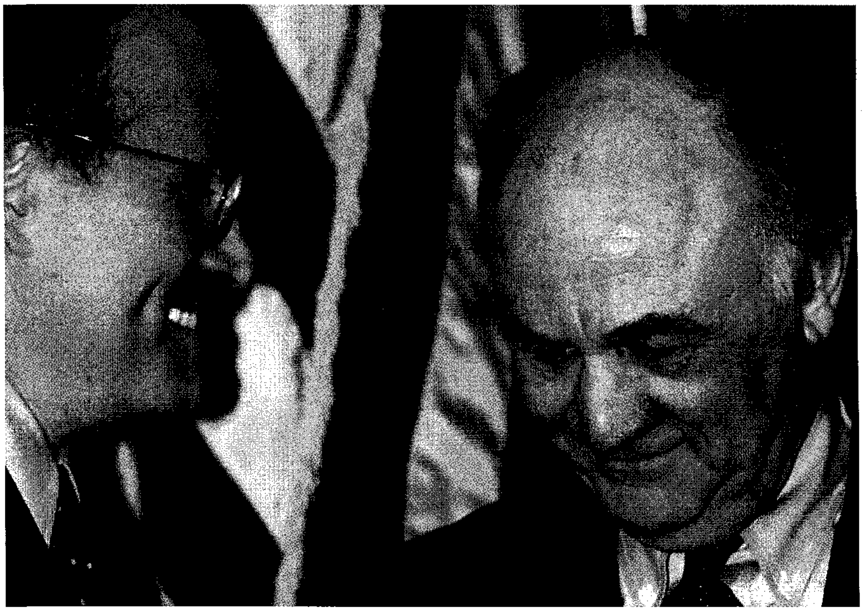
Death in the Family

In January, Giuliani created Children's Services, and now Nadine Lockwood's mother has starved her to death. How much will we spend to save the children?



Mayor Giuliani with Administration for Children's Services head Nicholas Scoppetta.

AGAIN, THE FAMILIAR CYCLE: A child is heartlessly murdered, a mother with a history of drug abuse is arrested, the finger-pointing commences anew. Should we really be shocked that these tragedies happen in these hollow shells of neighborhoods, where the normal and unremarkable rhythms of life are so difficult to maintain? It's more shocking that, in a city where the foster-care caseload is larger than the size of most American towns (it's nearly 42,000), it doesn't happen more often.

And yet, recognizing this state of affairs doesn't mean we should lose our outrage over something like the death of 4-year-old Nadine Lockwood, starved by a mother who had brought her into the world so grudgingly that she didn't even bother to give the child a name (she was named by a nurse).

But outrage at whom? Mayor Rudy Giuliani took a swing at this question last week when he argued that "the responsibility here ultimately lies on the parents and the family," thus trying both to make a point about civil society and to deflect criticism from his Administration for Children's Services, the city agency he created in the wake of last November's death of 6-year-old Eliza Izquierdo. Indeed, early reports suggest that there may have been nothing child-welfare caseworkers could have done differently. A neighbor called authorities on May 25, 1995. A caseworker got moving quickly and, after several unsuccessful attempts to gain access to the Lockwood home, visited on June 6, finding no signs of malnutrition among the seven children she examined. Speculation is that the mother passed off a neighbor's child as her own. The case was closed that December, and nine months later, Nadine was dead.

THE MAYOR'S DEMOCRATIC CRITICS HAVE raised questions about accountability and caseloads in the face of budget cuts. Noting that the mayor and some top aides had said words to the effect that such behavior by a mother was beyond their comprehension, Manhattan borough president Ruth Messinger says, "If it's beyond their comprehension, then it's beyond the capacity of the city to intervene." Bronx borough president Fernando Ferrer turned the focus to the amazing Teflon dream coat of ACS chief Nicholas Scoppetta, a man almost universally respected. "He's a good guy, a very good guy," Ferrer says. "But when does all this become his problem?"

Not quite yet. Scoppetta inherited an agency that was an absolute wreck. It had no coherent reporting structure or integrated computerized database and was not even in compliance with existing child-welfare law, let alone in a position to think about reforming those laws. He and his staff have been addressing these matters, and they're working on a lengthy reform plan. "Maybe it doesn't sound like much to say you're putting in a new management structure," says an ACS insider, "but it's key. You can't do anything until you do that."

Giuliani has hired more caseworkers and tried to keep the agency's funding at least steady. The total ACS budget is $1.36 billion per year in both fiscal 1996 and 1997. That's combined city, state, and federal spending; the city is actually increasing its contribution, from $312 million to $334 million, from the current year to the next.

Indeed, the real fiscal culprit here is the state. In 1995, Governor George Pataki changed child-welfare funding into a block-grant formula (adumbrations of the coming federal welfare law) and slashed spending by 25 percent. The city had to pick up the slack. It did, in part by reducing the reimbursement rate it pays to service providers by 10 percent—meaning they, in turn, cut services.

And when the federal welfare law kicks in, the city will be even more strapped. Giuliani, in arguing against the bill, reckoned it would cost the city around $800 million. Stories like Nadine Lockwood's will not go away.

WHAT WE'RE SEEING IN NEW YORK IS HAPpening in every city, every county, in the United States. According to David Liederman, the executive director of the Washington-based Child Welfare League of America, child welfare is a mess nationwide. His organization, for example,

Photograph by Frances M. Roberts.

has pushed for a national caseload standard of no more than fifteen active cases for a child-welfare caseworker at any given time—but Liederman points out that not a single jurisdiction in the country meets that standard. New York City, at about 24, is actually better than average, which currently is around 35 (it's impossible to know the exact figure because cities with bad numbers fudge them).

Policy approaches, Liederman says, are "all over the map." The ACS was an arm of the city's Human Resources Administration. Giuliani, who at the time he created ACS needed to respond to political criticism that all he really cared about was arresting bad guys, focused attention on it by separating it out. Tennessee is splitting off children's services from a larger agency. Illinois tried that already and is talking consolidation.

There are no new approaches, in other words—just old approaches given new twists. As with education, where the policy arc is traveling from sixties-style community control back to pre-reform centralized control (and being called reform), so it is with child welfare. For example, in the wake of revelations of Carla Lockwood's drug history, Giuliani made a renewed call for a piece of legislation he wants passed in Albany that would peremptorily remove an infant from a parent's home if that infant had tested positive for drugs. The so-called positive-toxicology standard makes it easier for the state to put children in foster care. This is somewhat at odds with "family preservation," which has family unification as its ostensible goal.

If the positive-toxicology law had been on the books, Nadine Lockwood's life might have been saved, since two other Lockwood children had tested positive for drugs. But positive toxicology was tried in the eighties, and it helped create a different problem, that of exploding foster-care caseloads.

None of this offers much hope for future Nadine Lockwoods. Underfunded and overburdened systems, inconsistent leadership, and a Draconian national response to poverty will not equal a solution. It *does* come down to money, and if we're really as appalled as we act when we read the headlines in the New York *Post*, we'll spend it.

Giuliani's critics should keep holding the administration to high standards. But Scoppetta, who's been on the job just eight months and actually meets with people City Hall considers the enemy, must be given his chance. If there's one thing the ACS needs right now, it's a steady hand. ■

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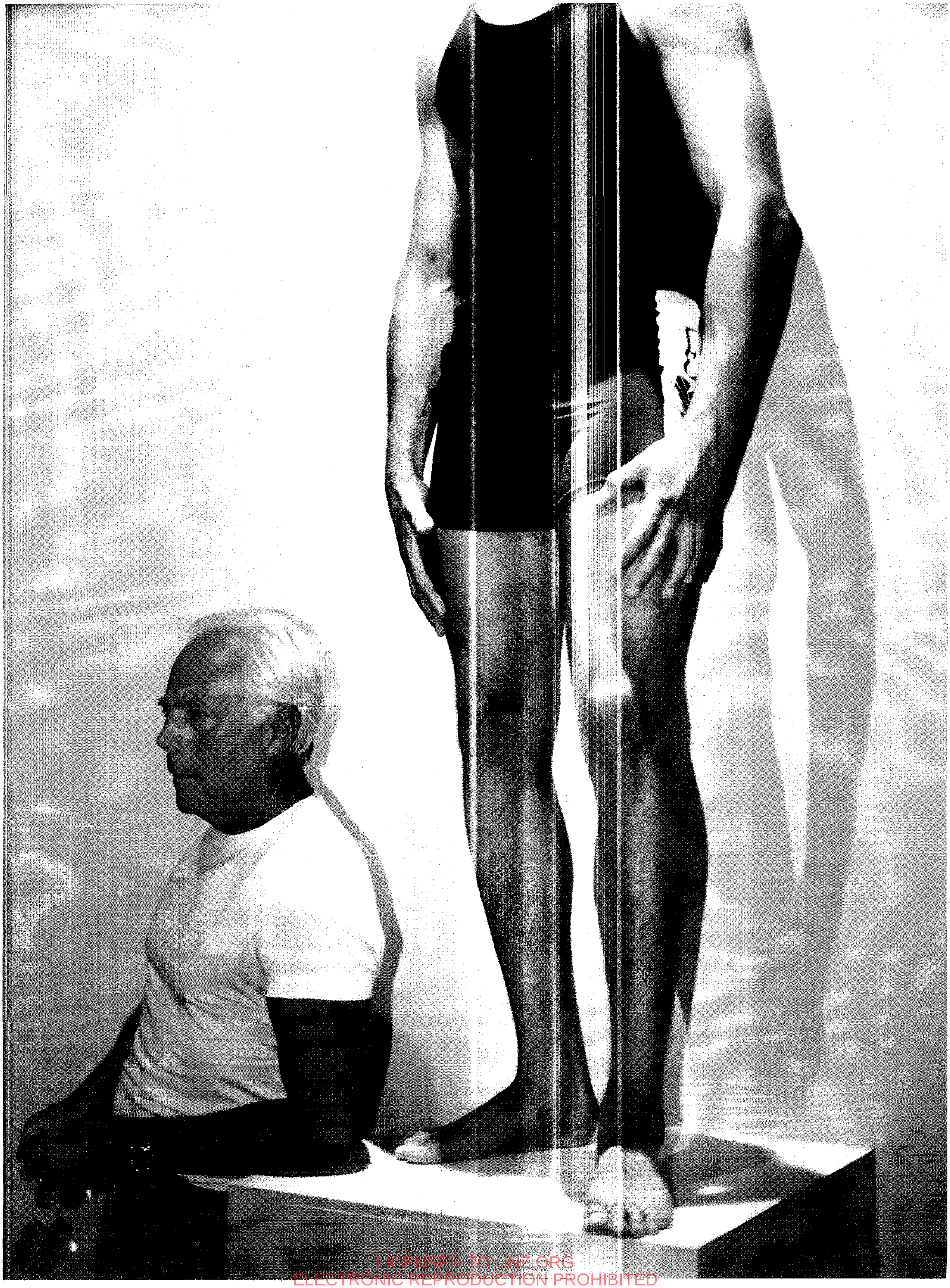
THE LAST dESIGNER

Giorgio Armani believes that after all the colors have been run through and all the decades recycled, people will turn to a specific idea of style—his own. By Rebecca Mead

AMONG THE MOST EXQUISITE OF ARTWORKS IN THE CITY OF FLORENCE are the frescoes by Benozzo Gozzoli that decorate the walls of the chapel in the Medici-Riccardi palazzo, a place of worship so tiny that no more than fifteen people are permitted to enter at any one time. Gozzoli's purported subject matter is the Journey of the Magi: The three wise men, accompanied by scores of associates and retainers, process on horseback to pay homage to an unseen Jesus. But the actual subject of the frescoes is the glory of the Medici clan itself. Each figure on the walls has the face of this or that prince or nobleman, uncannily lifelike, gazing out at the onlooker. The chapel serves as a kind of fifteenth-century photograph album for the most influential family of the time, and even the Tuscan countryside—the dramatic, flowered hills through which the Magi ride—is depicted in glorious detail.

It was through those very hills outside Florence that, one Tuesday evening this July, another cavalcade of worthies ascended to pay their own kind of obeisance to contemporary power—not to a deity, but to a modern-day monarch of

PHOTOGRAPH BY DAN LECCA



sorts: Giorgio Armani. During the few days prior, the men's collections had been taking place in Milan, but Armani had determined to show in Florence rather than at his Milan palazzo. So that morning, the fashion caravan—that odd assortment of journalists and store buyers who travel from capital to capital, determining the rise and fall of the hipster pant or the patent-leather shoe—had climbed aboard trains or piled into rental cars and journeyed 200 miles south. Here they had witnessed not a mere catwalk show but a spectacular 90-minute-long performance and tribute to Armani created by the avant-garde director and choreographer Robert Wilson, who had created within the Stazione Leopolda, a vast, abandoned railway station, a series of surreal, beautiful tableaux, all peopled with models and dancers wearing Armani. There was a summer beach scene through which dancers dressed in the spring-summer 1997 collection wandered; a glamorous evening party in which the women wore gowns from Armani's personal archive, which were in some cases as old as the bodies they hung from; a sculpture hall in which eight exquisitely muscled young men, barely dressed in swimwear, stood on podiums and affected the attitudes of sculptures, their hair whitened to connote marble, though it also bore a marked resemblance to Armani's own stark-white coif. And after the show, a select group of spectators—Eric Clapton, Lee Radziwill, press, and buyers, as well as assorted Florentine bigwigs—were ushered into minibuses to ascend the dark hills above the Arno for a party in Armani's honor, held on the candlelit terrace of a seventeenth-century villa.

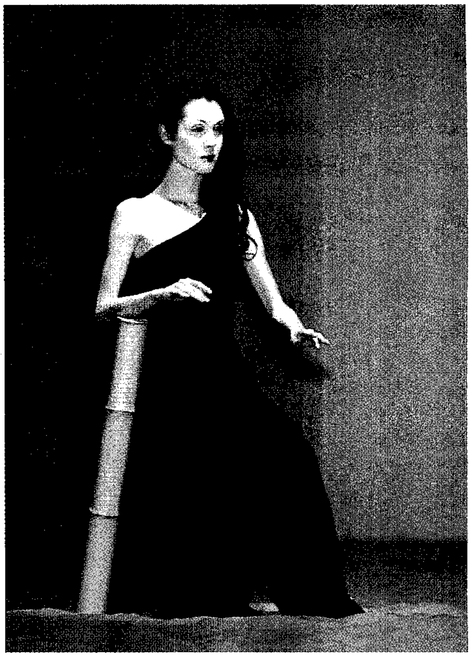
They came bearing, if not incense and myrrh, then rich congratulations, even those who afterward admitted being bemused by the Wilson extravaganza and unable to focus on what was, after all, merchandise. ("I went to Florence to see the clothes, and I was a little disappointed that I didn't see the clothes," Kal Ruttenstein of Bloomingdale's said later. "But I am sure it was beautiful: Everybody said it was beautiful, and fabulous-looking people said how beautiful it was, so I guess it was beautiful.") Armani moved among his guests, speaking Italian to those who spoke Italian, French to those who didn't, his manner one of quiet command. He wore a tight blue T-shirt and slim, tailored pants; he was, as usual, jacketless. With his deep tan and incongruously unlined face, his clear blue eyes, his impeccable limestone-white hair, his muscled arms and trim torso, Armani's very person seemed to be fashioned from fabrics richer than those available to simpler, poorer folk.

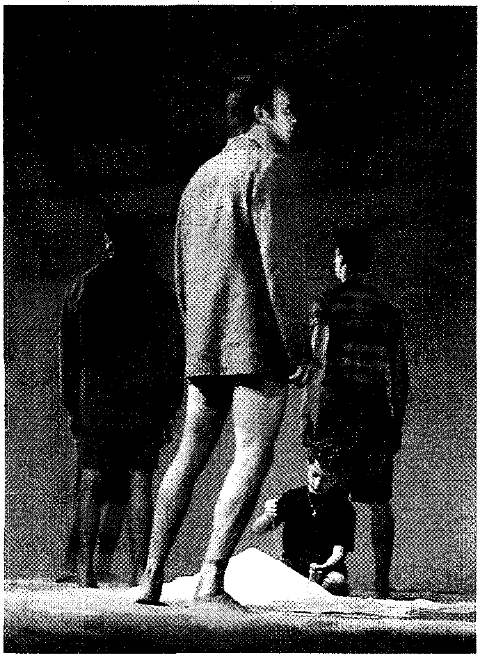
For all the production values, though, it turned out to be a low-key evening, a party for people who are really too busy to party. The next morning, the fashion caravan was due to move on to Paris for that city's men's shows; the following week, it would shift en masse to New York, for the American collections. Long before dinner was served, the guests were comparing travel itineraries and declaring intentions to get to Florence's minimal airport early enough to beat the crowds and, by implication, one another. Everyone was too busy wondering how to get back down to the city to enjoy being out of it. Armani himself slipped out before many of the guests had cleared, his social duties performed. Like those of the members of the fashion caravan, his thoughts were, presumably, already on what was to come next. The party was an essential display of power, but that power—the energy of a $1.7 billion business—takes more than late nights and glad-handing to sustain it.

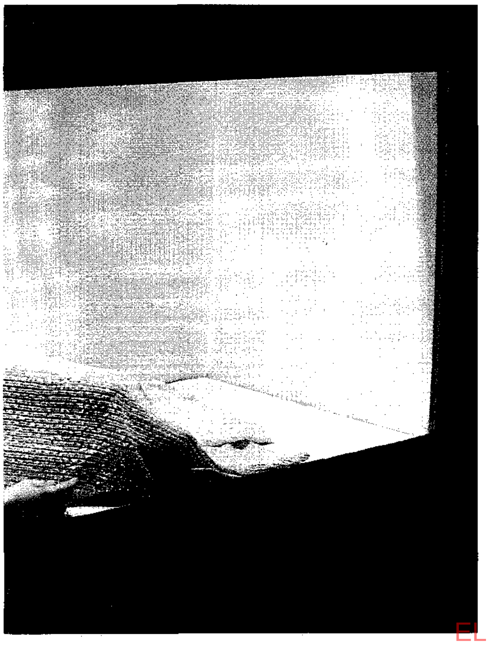
THIS WEEK, GIORGIO ARMANI WILL BE ATtending another series of parties, here in New York, as he arrives in town to promote two new stores, which open this Thursday on Madison Avenue. It's Si Newhouse's on Monday; the terrace of the new Giorgio Armani store at 65th Street on Wednesday; the downtown Armory for Emporio on Thursday.

The purpose of all the partying is to generate some heat around the name of Armani—who, at 62, is in the curious position of being routinely described as the premier fashion designer in the world, enjoying worldwide success rivaled only by that of Ralph Lauren, while at the same time being not, at the moment, particularly fashionable. In the past year, Armani has been repeatedly scornful of the clothes from houses like Prada and Gucci currently finding favor with tastemakers, castigating the designers for a thoughtless revival of the seventies and fifties, a willful ugliness, as contrasted with his stylistic consistency. He's sounded, at times, a little cranky. "Maybe I went back to the thirties in my work, and they are turning back to the fifties," he said in January. "The small difference is that in the thirties, the men were elegant; in the fifties, they weren't at all."

Armani's irritation at his younger Ital-







ian rivals' mining of fashion history ("I hope they will copy Armani from the eighties next, since we are in the seventies now," he says, with sarcasm) is in part due to the fact that he *is* fashion history. He belongs to a tradition against which novelty is bound to react—particularly since the Armani aesthetic holds that novelty in fashion is not especially to be desired. Armani, says Richard Martin, the curator of the Costume Institute at the Metropolitan Museum, "is basically a design conservative. He is on the side of the argument which says that people don't want this kind of rapid change in fashion. It's a funny and strange alliance: The same attitude that leads people to say they are not going to spend money on clothes leads them to pay $3,000 for what they think of as a classic investment piece from Armani."

And Armani has contributed to his own monumentalizing. As well as the Robert Wilson homage this summer, there was, several years ago, the film directed by Martin Scorsese, *Made in Milan,* a rather solemnly reverential, pre-*Unzipped* documentary about the man and his seams. He is *of* fashion, even at those times when he is not *in* it.

But for all the accolades, Armani shares the insecurity of anyone at the pinnacle of his achievement when that achievement is under constant evaluation in the marketplace: the isolation of success, and the necessity of maintaining it. "Nobody can tell me what to do—they are frightened to do it, because they think I am so sure of myself, so confident, and I have always got the right answer at the right time," he says. "But I am just as full of insecurities as everyone else. My work has always demanded that I be very secure, that I have no doubts, that I make these decisions. In fact, Scorsese said to me, 'When you arrive at the point of being the director, or the manager, everyone comes to you for comfort. But in fact, what you need is comfort from everyone else.' "

ARMANI'S MILAN OFFICE IS DOMINATED BY a painting that bears its own passing resemblance to the Gozzoli frescoes in Florence, depicting a crowd of influential fashion folk from twentieth-century history. Chanel is there, as is Yves Saint Laurent. Valentino appears; so does Diana Vreeland. It hangs behind Armani's desk, so that whoever sits opposite the designer also confronts his portrait, at the bottom left-hand corner of the canvas. A youthful-looking Armani—it was painted in 1978—is seated on the ground, his back turned toward the viewer, wearing only a pair of jeans shorts. He peers over his own bare shoulder, masking the lower half of his face with his upper arm. It's a look that is both provocative and shy.

"I have chosen to make my work my life," he says, speaking through a translator (Armani speaks no English, though he appears at times to understand it). "It is different perhaps with someone like Valentino. He has a very active social life, and he frequents a certain type of world, and I frankly don't have time for that. I had to decide that I am going to enjoy my work. Every morning when I wake up and I jump out of bed like I did 30 years ago, I think: *God, why don't I just stay in bed and relax, have a leisurely breakfast?* I could enjoy my wealth; I could rent a plane and go off for a week. But at the end of the day, I would be alone doing that, because I never lead that kind of life with people who are able to do that. And I don't even have so strong a spirit of adventure."

The real-life Armani often folds his arms across his chest in conversation, a gesture of reserve and defensiveness—but one that also allows him to flex his substantial biceps, demonstrating his reined-in power. Armani is, says designer Patrick Robinson, who worked for him in Milan, "very fortresslike. He shares the world that he wants with you." Armani is notoriously disciplined, dedicated to a self-control and self-containedness that can come off as coolness. "I think Giorgio is an extremely warm, witty person," says Gabriella Forte, his former right-hand woman, who now is president of Calvin Klein. "But he chooses not to put it on the table for anyone. It is not an assortment of hors d'oeuvre; it is not a buffet table. It is reserved for those who are close to him." (It can be served up when necessary. When Armani stopped behind my chair at the Florentine party to say good evening, he gently ran his hands over my shoulders and stroked my hair—a surprising gesture with many layers, some of them certainly unconscious. It was partly, perhaps, some kind of paternalistic Mediterranean affection, and certainly a deliberate transgression of the boundary between subject and journalist. It felt like both a good-humored seduction and the mild pulling of rank: My being welcomed in-

DIRECTOR AND CHOREOGRAPHER ROBERT WILSON STAGED THE ARMANI SHOW AT AN OLD TRAIN STATION. "I WENT TO FLORENCE TO SEE THE CLOTHES, AND I WAS A LITTLE DISAPPOINTED THAT I DIDN'T SEE THE CLOTHES," SAID KAL RUTTENSTEIN OF BLOOMINGDALE'S.

Photographs by Dan Lecca.

to the family entailed the expectation that I would not betray it.)

This tension between potency and restraint runs through his entire life, from the clothes he designs to the manner in which he lives, which seems to combine a monkish asceticism (he is, says his architect, Peter Marino, "Mr. Tidy Paws") with an infinite luxury. He operates with what those who know him describe as an extraordinary focus, working long hours and exercising rigorously. A trainer works out with him every day, and he swims in the pool he had built in the basement of his Milan palazzo. It's clear from his body that Armani takes great care to stay in shape, though he is blasé in a typically European manner about how he manages it: He eats less, and he has wine only with dinner, not with lunch. He saw himself on television about four years ago, he says, and realized that he had gotten fat. "So I began a strict diet for a week, and lost about six pounds." And a week's diet did it? "I don't think it was that that changed me so much," he replies. "I think it was a psychological thing. What affected me physically was that I wanted to be different."

Yet along with the discipline there is the indulgence: Armani collects luxurious homes—he has a weekend house outside Milan and another in St. Tropez, as well as a compound on the remote island of Pantelleria. His headquarters will move several doors down the street this fall, to a grand eighteenth-century palace that is currently being restored. This arrangement, he hopes, will provide him with more privacy, though it is clear that the apartment is less a home than an extension of the office. "It doesn't really feel like my house now; people wander in and out because they know I am there at a certain time," he says. "So now finally I will have my house where I go in the evening and I close the door." The expansiveness of his business has been built upon the narrowness of his life: One of his closest associates is his sister, Rosanna, who works for the company, and he has dinner with his 88-year-old mother at least twice a week.

In talking of his life and his priorities, Armani is, if not morbid exactly, then palpably conscious of his own mortality. "I like living with luxury, but I am not greedy for it," he says. "I like it, but I am removed, because I know all this is temporary; at some point, I have to leave these things because I am going to die. So I begin to prepare psychologically for this event. I could be very possessive, because I am a Cancer, so I am training my brain to leave earthly things. I am training myself to live the life still left with a different psychology." He has, he says, reached a point where he is trying to focus on things other than the continuing expansion of his empire.

"I am enjoying the subtle things of life," he says. "With this crazy race that I did to make myself known—to have some power, to have a position in the world, to have a name—maybe I often forgot some values that could seem less important but at the end give you a great deal of serenity.

"So I am learning to value even the simplest things in life: It could be a relationship with a person; it could be a sentence; it could be a gesture, a way of dressing some woman; it could be the kindness of a look. Appreciating the things that I had forgotten."

IF ARMANI IS LOOKING TO THE END OF HIS life, it might be because his success has been intricately tied up with death. It was eleven years ago that Sergio Galeotti, his former partner and the man he describes as his "intimate friend," died at the age of 40, the cause variously described in press reports as heart failure after a long illness, and cancer. Galeotti was eleven years Armani's junior and an architecture student; they had met in 1966. Armani, who had grown up in the provincial Northern Italian town of Piacenza, where his father was a shipping manager, had drifted into fashion, first becoming a buyer for a department store, then going to work as a designer for Nino Cerruti; in 1975, Galeotti urged Armani to go out on his own. Galeotti died just as the Giorgio Armani label was on the threshold of becoming an international phenomenon. In speaking of Galeotti, Armani becomes his most animated, vividly affectionate, urging his translator to do a good job.

"It was a relationship of great complicity," he says. "A strong understanding. Without many words, we understood each other on everything: what we loved, what we didn't love. And then there was a lot of courage on his part, which I was lacking, being more adult and therefore more cautious. He had a great deal of strength, and maybe even some form of irresponsibility. And I operated with a dose of realism, and maybe even a little genius that has been very useful to me in my life." By the end of his life, Galeotti had tired of the business and talked of retiring. "We lived without even saying a word about his illness, without even letting it weigh," Armani says. "He never saw me cry. He himself never said anything. In a whole year, he said once, 'Giorgio, look how

thin I have become'—that's all."

While talking of Galeotti, Armani notices that he is missing a ring he usually wears, one of two gold bands he wears with a triple-banded Russian wedding ring on the third finger of his left hand. When it is retrieved, he is asked what the rings signify.

He indicates the first gold band: "This band is one that Sergio had bought while by himself one day in the car. He stopped in a jewelry store and bought it for himself. It belonged to Sergio. But it was not given by me. He bought it for himself." He moves to the next ring. "This is from somebody else"—he pauses—"who wanted to imitate Sergio." He laughs. "And this"—the last ring—"is a present from a person very loved by me." It's as revelatory as Armani gets: the form of a confidence without the content.

"I don't much like rings on a man," he continues, "but this reassures me quite a lot. I am often moving my hands, like a good Italian. This allows me to move my hands."

Armani's representatives like to encourage a sense of the lone genius hovering over every aspect of the business, running it almost unaided; and though it is certainly an exaggeration, there is much truth to the image. After Galeotti died, Gabriella Forte became the formidable guardian of the Armani fortress, working as his head of international sales and handling his press. Her defection to Calvin Klein shocked the industry. About Forte Armani is polite, but still a little stung.

"In the end, I think, Gabriella wanted power," he says. "I think she is doing a great job: Everyone is talking about Calvin; people are talking about her and what she has done for Calvin. What has been emotionally a little bit hard for me is that she has taken, or tried to take, quite a lot of my personnel to go and work for her at Calvin, which I think in America is quite normal but in Italy is not." (Forte, who speaks feelingly of her personal indebtedness to Armani, says she can think of only two people who have followed her to Calvin Klein.) Armani asks for discretion on the subject of Forte, saying, "Gabriella has been very successful. I hope she will be happy with Calvin Klein. I have been shown to have survived without her." Then he pauses, unable to resist a further comment. "May I add something? Maybe I am much more serene since she is not here. Very relaxed."

Armani, though, is tart on the subject of Forte's new boss, his new neighbor on Madison Avenue. "Calvin Klein, as [journalists] have said, not me, has moved from doing an Armani style to doing a Prada style," he says. "He still has to find a more definite route. I think that it is a little more difficult for somebody who started off by designing underwear to move up to another product, as opposed to someone like me, who started doing an almost-couture line and then worked down to also doing underwear."

ARMANI ROLLS HIS CHAIR ACROSS THE floor of a design room in his Milan headquarters, a girl in a plain muslin prototype for an evening dress before him, a clutch of serious-looking aides around him. Along one side of a long table, a phalanx of staff sits with sheafs of drawings and swatches of fabrics, their heads lowered, taking notes as Armani pieces together his designs.

He holds a fragment of sequined fabric up against the bosom of the girl wearing the muslin prototype, envisioning from this scrap a complete gown. He moves quickly, definitely, as another girl comes forward, wearing a long, sleeveless coat. "*Molto ottanta,*" Armani says, looking at her: "Very eighties." He toys with the coat a little, pinning and tucking, trying to engineer timelessness.

Armani is widely considered the one designer since Chanel who can be said without exaggeration to have effected a lasting change in the way people dress: With his power suit of the last decade, Armani created a uniform that defined an era, albeit a uniform most people could only aspire to wear. And though the contours of his cuts may have changed slightly, Armani is basically creating the same relaxed, comfortable, luxurious clothes today as he always has done. "It is as if he is not fashion," says the Metropolitan Museum's Richard Martin, who wears only Armani. "When you see Dolce & Gabbana or Gucci, fashion as it is understood, Armani does transcend the moment." Robert Wilson talks of Armani unequivocally as a fellow artist: "I think that if you are designing a dress, or if you are designing a chair, or you are designing a building, if you have to sing an aria, if you have to play a violin, Matisse making a drawing, it is all the same in one sense: It is line;

MENSWEAR AT THE EMPORIO ARMANI STORE ON MADISON NEAR 57TH STREET; THE STORE IS LOOSELY MODELED ON EUROPEAN DEPARTMENT STORES FROM EARLY IN THE CENTURY (TOP). ARMANI'S NEW FLAGSHIP STORE ON MADISON AT 65TH STREET (LEFT) WAS DESIGNED BY PETER MARINO, WHO HAS CALLED ARMANI "MR. TIDY PAWS."

Photographs by Fernando Bengoechea.

it is shape; it is form; it is color."

And yet Armani's artistry is not the kind to be supported by grants from the NEA or friendly foundations. His only patron is the marketplace, which, in the realm of fashion, operates by whim at least as much as it does by any rational mechanism. Armani embodies an essential contradiction of fashion, which is the tension between the demand for novelty and the enduring appeal of a certain style. The fashion industry depends on obsolescence—those acid colors that were hot this spring are already burned out; the plum colors you buy this year will be past their sell-by date in March—while Armani's clothes are predictably subtle, well-proportioned, and slow to date; they don't cry out to be noticed.

"Fashion is finished; for me, the diktat is finished," Armani says. "That is, 'This is fashion, and you must dress this way.' It's finished. Fashion is what a woman makes: She puts on an Armani jacket, a skirt by Gigli. This is fashion. It's old-fashioned when the magazines have this diktat. *Old,*" he adds in English, nodding for emphasis. "In the last ten years, too much has been done too fast, with everybody always looking out for something new; so every season there had to be something new, and everything was changing very quickly. So in the past ten years, everything has been done—so much has been done. And this is the negative side of fashion, in a sense, that has made it a bit ridiculous today, I think."

In declaring fashion finished, Armani is, of course, being entirely fashionable: Even the New York *Times* weighed in recently with a front-page obituary. And if Armani's vision of life after fashion still includes people wearing his jackets and Romeo Gigli's skirts, then retailers needn't be too worried. Fashion hardly looks finished, either, when you consider the activity taking place on upper Madison and Fifth Avenues this year. Versace, Prada, Valentino, and Ferragamo are also opening stores this year. Armani's, like everyone else's, are there not only to satisfy a demand for his clothes but to help create one afresh, to urge the ineffable whim of public desire to lean in his direction.

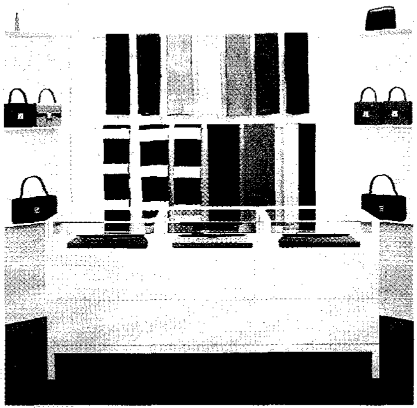
But it is true that while the fashion industry may, at least at the top end, be thriving, the notion of fashion itself is becoming more and more meaningless. Any discipline in fashion has long since evaporated; the idea of a single fashionable skirt length, or heel height, is incomprehensible. The definition of *the fashionable* has become so skimpy that it refers not to the mode of dress of everyday people—the clothes that have sufficiently caught the popular imagination to be worn in a widespread manner—but only to the styles that momentarily excite members of the fashion caravan.

If fashion is finished, if the struggle for preeminence in that sphere is bound to fail, then one option left for a fashion designer is to do precisely what Armani does: create clothes that aspire to a stylistic perfection, a classicism in the Greek sense. In the face of fashion's demise, Armani continues to hold that there is, after all, such a thing as an ideal beauty. And that notion is one to strive toward, an idea as luxurious as Armani's clothes themselves.

"People don't need a lot," he says. "They need much less—much, much less—than what we who make fashion think, or you who write about it." The billionaire tailor is not being disingenuous. Armani maintains that people do need *something,* and that need is answered not by the temporality of fashion but by the eternal appeal of a harmony of form for which *style* is a wholly inadequate name. ■

ARMANI'S MADISON ARCHIPELAGO

THIS WEEK, MADISON AVENUE BECOMES A virtual Armani Boulevard. The new flagship store, on Madison at 65th Street, measures four-stories and 16,000 square feet—three times the size of the original Armani store, three blocks north, which closed last month. Merchandise includes the black-label Borgonuovo collection (suits, sportswear, eveningwear, and bridal); the Classico collection (Armani classics like crêpe suits for women and conservative suits for men); and Le Collezioni, which is the bridge line. New golf and ski lines will also make their debut.



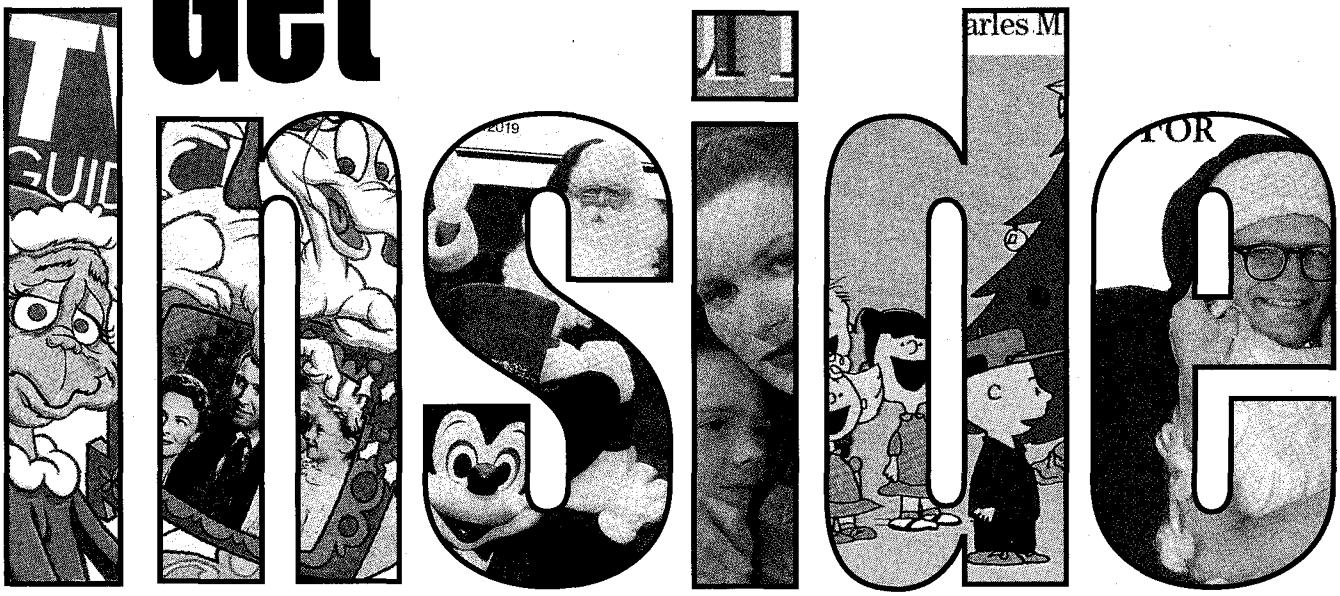
THE ARMANI ACCESSORIES PALETTE.

The new building, designed by Peter Marino, passed unanimously when it went before the Landmarks Preservation Commision; Armani and Marino anticipated trouble from their neighbors, and changed the design to add another floor so that the building would be the same height as the rest of the block. Inside are French limestone and ebonized wood, big leather and suede club chairs, private sitting rooms for personal-shopping appointments. The windows are covered with theatrical scrims.

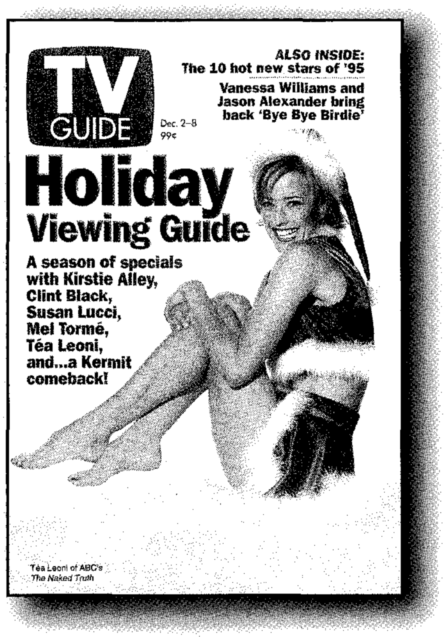
The New Emporio Armani Boutique, which peddles the less-expensive, younger, hipper line, is on Madison between 57th and 58th Streets. *Boutique* is something of a misnomer, hardly the appropriate word to describe a store with roughly the same dimensions as its uptown sibling. Designed by Thomas O'Brien, who has also done work for Ralph Lauren, it's loosely modeled on the European department stores of the early part of the century. Horizontal stripes seem to be the big theme—in certain places, O'Brien has used 75-foot rungs of a traditional Clarence House striped wallpaper found in many a New York foyer, but horizontally rather than vertically. Eyewear, scarves, leather goods, and underwear are on the first floor, women's suits and sportswear on the second, and men's stuff on the third. The store will also sell homewares and the resurrected bath line—scented candles, sachets, soaps, and other potpourri-ish items.

Below street level are Armani jeans as well as the café, which serves light Italian food like panini, salads, and pastas as well as grilled-fish, -chicken, and -meat plates priced from $8 to $16. However un-Italian such a policy may seem, the café remains loyal to New York's current mores—smoking is not permitted. **DANY LEVY**

Photograph by Fernando Bengoechea.



Get Inside A Holiday Tradition.



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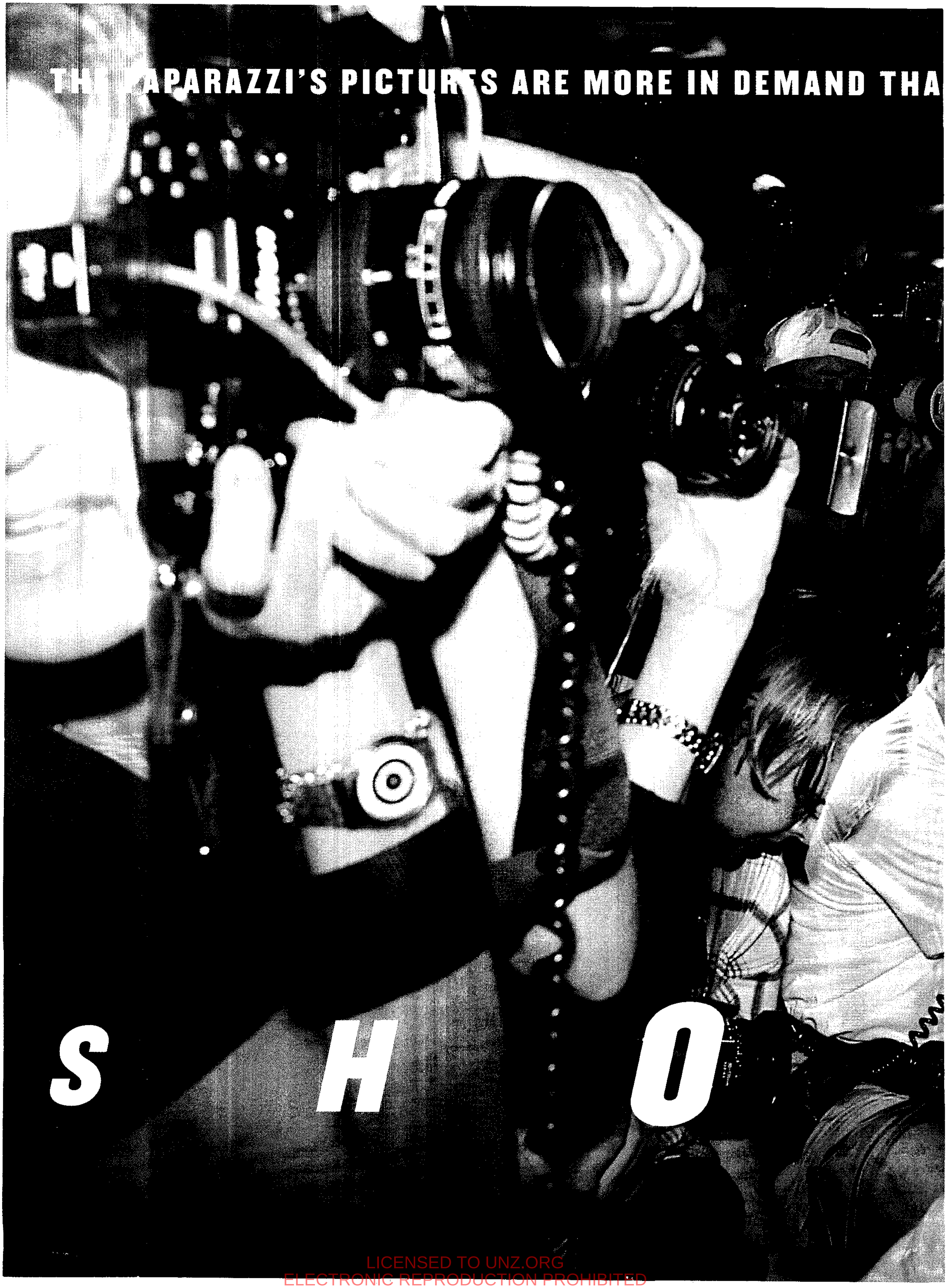
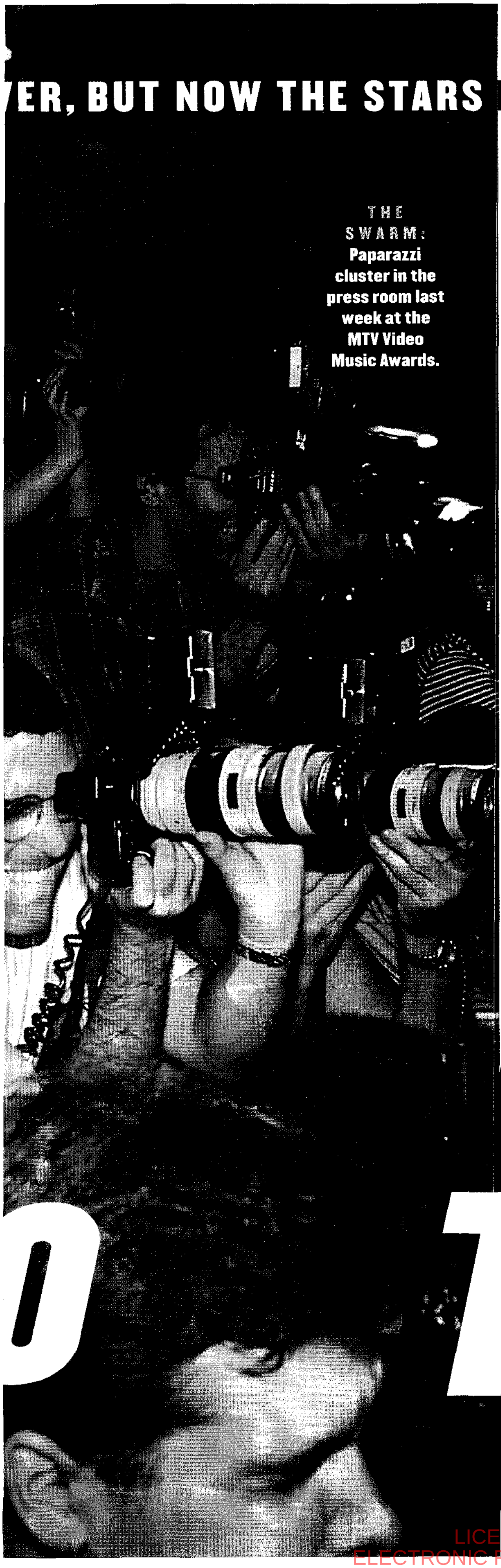


THE PAPARAZZI'S PICTURES ARE MORE IN DEMAND THA

SHO

ER, BUT NOW THE STARS HAVE LAUNCHED A COUNTER-OFFENSIVE—AND GUESS WHO'S LOSING.



THE SWARM: Paparazzi cluster in the press room last week at the MTV Video Music Awards.

We are all in the gutter, but some of us are looking at the stars. OSCAR WILDE

AT THE MTV VIDEO MUSIC AWARDS, held last week at Radio City Music Hall, sixty photographers—too many to make shooting anything from a reasonable angle possible—are herded downstairs to the entrance of a draped-off area in the basement. There, they are instructed to wait for the night's winners to appear and pose before them on a raised platform (a giant MTV curtain hanging as a backdrop). Some of the paparazzi have been waiting to enter the tiny press room for four hours. When the publicists finally let them in, the scramble for seats is like a game of musical chairs, but played by worn-out, rumpled-looking men in their thirties and forties, cameras swinging around their necks.

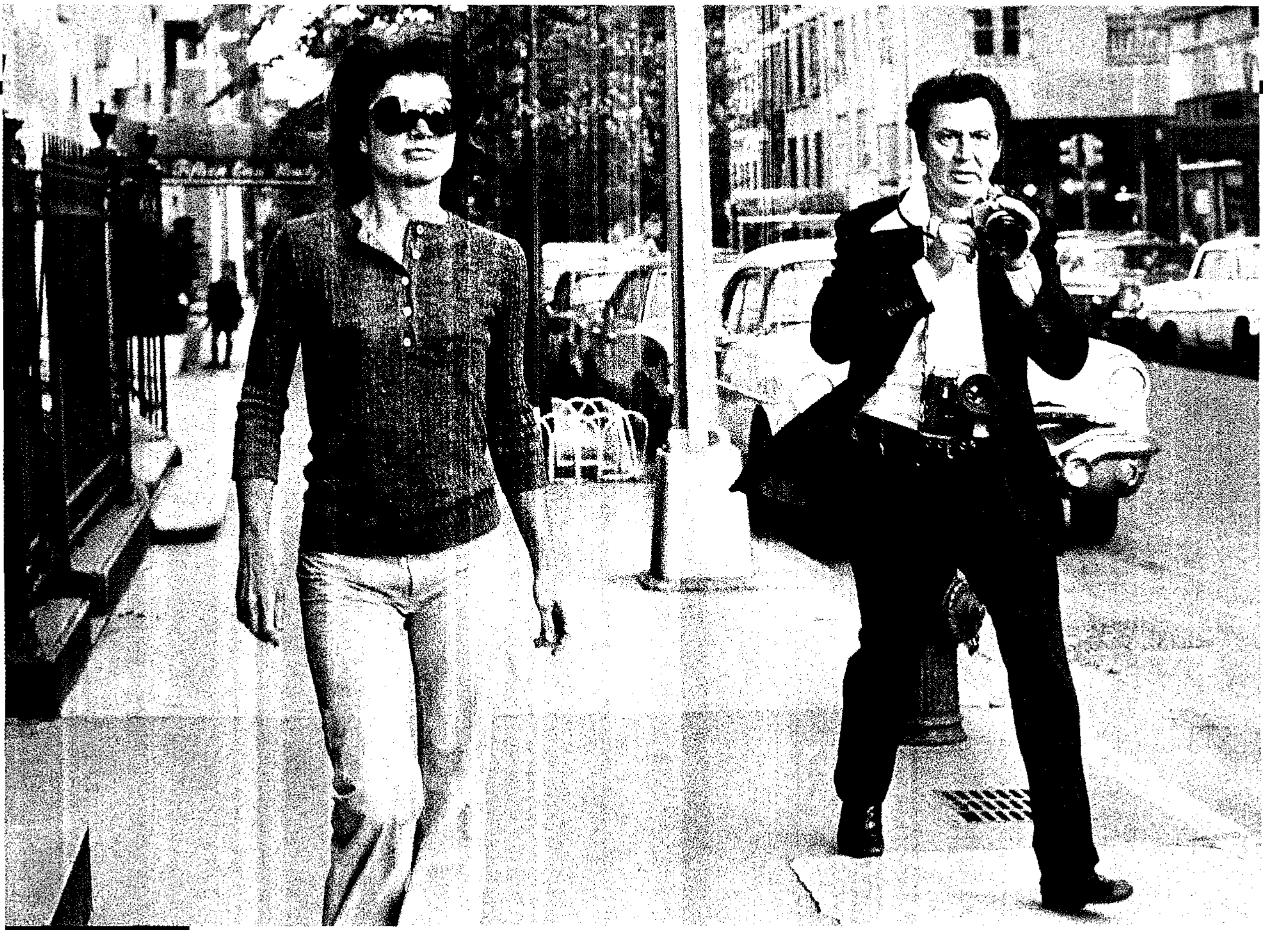
Sonia Moskowitz, a free-lancer for *Newsweek*, arrives late and attempts to drag a chair into the aisle to get a better vantage point. "Sonia—no! Sonia—no!" someone begins to chant. "These legitimate-news photographers don't give us any respect; they think they can bend the rules," sneers paparazzo Mitch Gerber. Moskowitz drags her chair back again.

The Fugees, the year's hot crossover hip-

BY NANCY JO SALES

PHOTOGRAPH BY JEFF MERMELSTEIN
FOR *NEW YORK*

TOUT



RON GALELLA was ordered to stay 25 feet away from Jackie Onassis for the rest of his life.

hop act, enter to the sound of the cameras clicking all at once.

"This way!" "Over here!" No one knows the names of Fugees singer Lauryn Hill or her two male band mates. *"Here, brother! I'm with* Vibe *magazine!"* says one white photographer, who isn't. "I'm just trying to get a shot," the white guy apologizes to an African-American paparazzo who told him to can it.

The Fugees exit, and the photogs sit down. It's an hour before any notables show up again.

"I'm not coming to this next year," says one paparazzo. "Where the hell is Alanis Morissette?"

"She's not coming," says an MTV publicist super-sweetly. "Her publicist says she doesn't need the publicity."

Exhibitionist hoop star Dennis Rodman and crooner Toni Braxton enter. The paparazzi rise, this time with more enthusiasm.

For a moment, a brief moment, they're having fun again.

"Dennis!"

"Pick her up!"

"Hold her over your head!"

"Get naked!"

Rodman laughs and swings Braxton into the air. She lounges across his strong forearms—long enough for at least one salable picture.

"And this is the best event we've had in three months," says paparazzo Bill Davila, sighing.

IT'S A TOUGH TIME TO BE A PAPARAZZO IN NEW YORK. "IT AIN'T no *La Dolce Vita,*" says photographer Steve Sands.

Thirty-six years ago, Federico Fellini named a relentless news photographer Paparazzo ("small bug" in Italian), coining a term for the most aggressive and irreverent journalists anyone had ever encountered. Fellini was fascinated by this new kind of eye that recognized no boundaries. In *La Dolce Vita,* the photographers are constantly in motion, jumping over fences, zooming around on Vespa motor scooters. "Italy had been under Fascism for twenty years, and the paparazzi were an uneasy symbol of freedom," says Eric Manasse, owner of the I.C.E. gallery on West 23rd Street and curator of an exhibit of classic paparazzi photography of the fifties (which has since moved to New York University). "The paparazzi were not hated yet. They, too, were glamorized."

Into the seventies, in this country, paparazzi were regarded as somewhat cutting-edge figures, cool to have at parties. Studio 54 became *the* place for shooting famous fish in one strobe-lit barrel; night after night, everybody was behaving so badly that the images were pure gold. "What pictures!" says paparazzo John Barrett. Bianca Jagger boogying with her breasts escaping from her halter dress (by Felice Quinto). Maggie Trudeau without underwear. "Never been anything like it," Barrett adds. "Never will be, either."

Today, paparazzi are besieged as much as they are besieging. They seek candid images at a time when the publicity industry has more power than ever to control the way its clients are portrayed in the media. "It's the Disneyfication of celebrity," Sands complains. "Everyone wants to look good. You don't want to play ball? Simple. No access." The select group of A-list paparazzi who get invited to celebrity events are restrained behind barricades as the stars breeze through looking fabulous. It seems particularly appropriate that political events these days—witness the recent star-spangled presidential conventions—are less news than carefully scripted theater.

Paparazzi just don't fit into this new airbrushed reality. The best paparazzi photography is confrontational, spontaneous, intimate: Richard Corkery's picture of Richard Nixon languishing at a Manhattan lunch counter in the middle of the afternoon (post-Watergate, pre-resurrection as Elder States-

Photograph by Ron Galella.

‘THE OTHER PHOTOGRAPHERS LOOKED LIKE HUNTERS,’ SAYS A NEWCOMER. DID SHE GET THE SHOT? YES.

man), or Dominick Conde’s shot of a coy Soon-Yi Previn holding Woody Allen’s hand at a Knicks game. “It reveals something that nobody was planning on,” says Harry Benson, one of the leading session photographers in the world; he started out as a paparazzo.

Paparazzi also suffer from their own success. There is, as there has always been, an elite of about fifteen photographers, but the competition from up-and-comers, foreign paparazzi, and fans with auto-focus cameras is cutting into their action in a ferocious way. The last ten years have been a kind of paparazzi Gold Rush. When you hit a vein, that is. A single image—like Davila’s shots of Jackie O.’s last walk in Central Park, or Sands’s pictures of Christopher Reeve’s first post-accident outing with his family—can net tens of thousands of dollars through international syndication.

The photographers don’t create the demand for intrusive images—an insatiable global entertainment-and-gossip culture did that. Most legitimate news organizations run paparazzi shots, including the AP, Reuters, and the New York *Times*. “You don’t like to admit that you use paparazzi, but you use them,” says a photo editor at one newsmagazine. “You have to.”

Not that the ever-growing demand for their pictures has done anything to raise the paparazzi’s status as journalists. They have come to symbolize everything vulgar, intrusive, and obnoxious in the culture. Increasingly, they get arrested or detained while doing their jobs. “I’ve been locked up and held for hours when I was completely within my rights, standing on a public road taking a picture,” says Russell Turiak, New York’s stakeout king. “This is America, where I pay taxes and there is a First Amendment that condones what I do.”

“The street in New York is open to everybody,” agrees First Amendment lawyer Martin Garbus. “It’s clear that these guys should be given the maximum opportunity.”

To hear the paparazzi tell it, their increasing marginalization can be blamed—ironically—on the elevation of celebrities to American royalty. “It’s out of control,” says Victor Malafronte, the featured photographer in the 1992 documentary *Blast ’Em* (he has since retired). “The stars are out of control, their publicists are out of control, their bodyguards are out of control—and everybody’s saying it’s the paparazzi who are out of control.” Still, the photographers get defensive. They’ll tell you, “I am not a paparazzo,” like Nixon saying, “I am not a crook.”

IN 1975, A NEW YORK FEDERAL DISTRICT COURT DECIDED THAT Ron Galella—the self-described “godfather” of American paparazzi—had committed a crime: harassment. In his pursuit of pictures of Jacqueline Kennedy Onassis, the court found, Galella had intruded into her children’s schools; hidden in bushes and behind coat racks in restaurants; bribed hat-check girls and fisherman in Greece; and romanced employees. Galella was ordered to stay 25 feet away from Jackie for the rest of his life. “But he got the last laugh,” says Davila. “His pictures were in all the [retrospectives] when she died.”

Her children still endure the near-constant onslaught of men, and a few women, like Galella. We don’t know how John F. Kennedy Jr. felt about paparazzo Angie Coqueran’s recent video of him fighting with his girlfriend, Carolyn Bessette, in public (from which the photographer has reportedly made more than $250,000); but we do know (it was added to Kennedy lore by the New York *Post*’s “Page Six”) that John Jr. once stopped Malafronte, a former nemesis, in the street and exhorted him, “Look within yourself.”

The issue has always been this: Where does the right to privacy end and the First Amendment begin? “You don’t get any right of intrusion by being a journalist,” asks Martin London, Onassis’s lawyer in the Galella case. “Just because you have a camera in your hands does not mean you are entitled to do that which any reasonable person would find harassment.”

Fed-up celebrities are pushing to limit those rights. This summer, a group of stars including Robin Wright (Sean Penn’s wife) announced plans to lobby Congress for a privacy bill characterizing the paparazzi’s activities in pursuit of pictures as stalking. “You really have no privacy,” Antonio Banderas complained to a sympathetic *Us* magazine in July. “You go to the bathroom, and you are not alone.” The *Us* article—peppered, as the publication typically is, with paparazzo shots—called the photographers “dangerous” and “menacing.”

That was pretty much the assessment of the California jury that acquitted Alec Baldwin this spring of misdemeanor battery of L.A. stakeout artist Alan Zanger. Baldwin hit Zanger in the face as the photographer attempted to videotape the actor returning home from the hospital with his wife, Kim Basinger, and their new baby. Jury members said that Baldwin had acted in self-defense—even though Zanger was just pointing the camera at him.

If the job is not for the most part illegal, it certainly isn’t glamorous. The days and nights of true paparazzi are filled with wandering and waiting—outside of hotels and restaurants and hot spots (the Plaza, the Four Seasons, Nobu, Spy, Wax), up and down past the shops on Madison Avenue. Going through trash. Paying off, or just plain begging, doormen, waiters, limo drivers for information about the comings and goings of the celebrities in their orbit. Sitting for hours upon hours in clandestinely parked cars, toting jars in which to urinate. Charting the love lives and marital problems and career highs and lows of people who tend to hate their guts. “What we do,” says Sands, “is pathetic.”

They say they do it because they have to. It’s their job. “The public doesn’t care that much when Christie Brinkley’s coming out of a premiere,” says newcomer Diane Cohen. “What they care about is seeing her with her new boyfriend, maybe her child playing on a beach.”

Cohen admits, however, that often she feels “an ethical dilemma” about what she does for a living: “I was with a bunch of photographers outside a hotel once, and Melanie Griffith was coming out with her children. ‘Please, please, not the kids,’ she was saying. And I looked around and the other photographers looked like hunters.” Did Cohen step away from the shot? “No,” she says. “I couldn’t go back to my editor without that picture if all the other photographers were getting it.”

WHEN SEAN PENN OR ROBERT DE NIRO OR Woody Harrelson gets rough with a pa-

on the set of *The Devil’s Own*, takes aim at his unwanted admirers.

Photograph by Alex Oliviera/Globe Photos.

parazzo, you hear about it (and see plenty of paparazzo pictures of their colleagues getting socked). But when the paparazzi fight back successfully in court, it doesn't usually make the news. Alex Oliveira, for example, won an arbitration award this spring of $25,000 from Michael Jackson after Jackson's bodyguards worked him over.

In an era of celebrity-as-royalty, bodyguards, the paparazzi say, play the role of personal armies. "Bodyguards to me are muscular fans, because they seem to adore the people they work for or think that by having an association with them, that makes them important," says Lawrence Schwartzwald, who has had several run-ins with bodyguards himself.

The police often find themselves in the middle of the struggle between the rights of the stars and the rights of the photographers. But increasingly, the paparazzi say, the police have been choosing sides. "They like hanging out with the stars. They're starstruck," says Mitch Gerber.

Last month, a federal judge dismissed a charge against Sands—not complying with the order of a policeman—after finding that the arresting officer "was not acting as a police officer but on behalf of the movie company," says Paul Shneyer, Sands's lawyer. Sands, one of the most successful and technically adept paparazzi, has a reputation for bad behavior. But in this case, the court agreed, he was well within his rights, attempting to shoot the set of Woody Allen's *Everybody Says I Love You*. "I've just had it," Sands says wearily. "How many times do I have to get arrested in the same precinct before somebody tells those guys, 'He has a press card; he has the right to do this'?"

SOMETIMES, THE PAPARAZZI ARE GLAD THE POLICE ARE THERE—like this summer on the set of the action flick *The Devil's Own,* a set that became, Schwartzwald says, a "classic war between the movie companies and the photographers."

As movie sets go, this promised to be a good one: Brad Pitt, Harrison Ford. There was talk of an upcoming fight scene. "Photos of them doing anything together, especially a fight scene, are very, very valuable," says Schwartzwald.

"Harrison was a supreme pro throughout the filming," says Davila. "He could have cared less if we were there." It's Pitt the photographers charge with excess attitude, which means he doesn't cooperate. "Brad Pitt is the hardest person—harder than Robert De Niro, harder than Marlon Brando—to get pictures of in the history of New York," Gerber says.

"Brad Pitt has terrible skin," says Barrett.

"Bad skin," several other photographers say.

For reasons only Pitt knows (he wouldn't return calls), he doesn't like having his picture taken. "He had [production assistants] walking along beside him with umbrellas," says Gerber. "Walking down the street, he puts his coat over his head."

The usual cat-and-mouse game seemed to go a little over the freedom-of-the-press line, however, when the *Devil's Own* production crew began trying to block off the set. "They were putting up barricades, changing the press areas every five minutes," says Gerber.

"Turning capricious," Sands says.

The permit for outdoor filming that the city issues to movie companies (which, by the way, is free of charge) does not allow them to restrict press access. A press card promises all journalists greater freedom of movement than, say, a

CONSTANT COMPANIONS TO THE STARS:

Dick Corkery, Russell Turiak, Steve Sands, Larry Schwartzwald, Mitch Gerber.

Photographs by Jeff Mermelstein.

'IT'S THE DISNEYFICATION OF CELEBRITY. YOU DON'T WANT TO PLAY BALL? SIMPLE: NO ACCESS.'

regular pedestrian would have at any "news event"—these days, that includes movie sets.

The photographers are "entitled to get their shots," concedes Patricia Reed Scott, commissioner of the Mayor's Office of Film, Theatre, and Broadcasting. "Nobody says they can't take pictures. But they may not interfere with production in any way."

"What you have here," Reed Scott says, "are two commercial industries in conflict." And one of them—the movies—brought the city $2 billion in expenditures last year. Nonetheless, she says, "the production and the photographers have to find a reasonable coexistence on each set."

That was not what happened one morning in June, when Schwartzwald, Davila, and Oliveira arrived at the *Devil's Own* set, downtown next to the courthouses. They tried to take pictures; the production crew put up "gobos," large black screens. The photographers moved. More gobos went up, until the set was hidden from sight.

"So we went up to the second floor of this building, and some people in an office let us shoot from there. It was a law firm," says Davila.

"Brad comes out of hiding and sees us leaning out the windows. It's the day of the fight scene," Schwartzwald says. "He's holding a gun. And he points the gun at me. He had a big smile on his face—he was getting a kick out of it, showing us what he thought of us. He pointed the gun at Alex too.

"So I snapped him." The shot wound up in the *Post*, and in publications around the world.

"That gun was loaded with blanks, which is still considered a deadly weapon," says Schwartzwald.

"Just ask Brandon Lee," says Sands, referring to the actor who was accidentally shot to death three years ago on a movie set. "Frankly, I think Brad Pitt should have been brought up on charges for pointing a gun—that's menacing."

Lieutenant Joseph Byrne, the head of the NYPD Movie and TV Unit, agrees that it was unfortunate behavior on Pitt's part. "I don't like that myself," says Byrne.

"He made them take the gobos down," says Sands approvingly.

"I felt I was being part of some sort of censorship if I didn't do that," Byrne says. "And it didn't seem correct. Now, the lawyers at [the mayor's office] tell me it's more complicated than that. . . .

"I liked working in narcotics better," the lieutenant adds. "If somebody's selling drugs, you arrest them. It's easier."

The photographers got their pictures—Harrison knocking Brad for a loop: *pow!* The photos appeared in *Time, Newsweek, People,* the *Post,* the *Daily News, Star,* the *National Enquirer,* and sundry other publications.

"Some of these stars don't want their picture taken because they're having a bad hair day," Byrne adds. "Gimme a break."

A TALL GUY WITH ROPY DREADLOCKS WALKS INTO the upstairs lobby of the Ziegfeld theater and starts swinging his head around, exuberant.

"Who the hell is he?" asks Sands.

"Soap-opera star," says Davila.

"He thinks he's Lenny Kravitz, but he ain't Lenny Kravitz."

Some of the paparazzi only pretend to take Keith Hamilton Cobb's picture—he's "Noah" on *All My Children*—holding up cameras and popping flashes. We're at the premiere of the Schwarzenegger vehicle *Eraser,* and the money shot will be Arnie, so they don't want to waste the film.

Booing is heard from the 3,000 fans flanking 54th Street: They're razzing the mayor of New York. Rudolph Giuliani enters the theater alone.

"Mr. Mayor, right here!"

"Rudy, this way, please!"

Giuliani stands in front of the bullpen, trying to look natural. It's a strain. The paparazzi watch the mayor return to the entrance of the theater and perch himself against the wall.

"What the hell is he doing?" All the rest of tonight's "arrivals," as they say in publicity-speak, are continuing down the escalator and taking their seats in the theater.

"Oh, God. He's waiting for Arnie."

"Get him out of here!"

"This will kill our pictures—"

People, Us, Time, Newsweek, and the rest are apparently uninterested in running a shot of Arnold Schwarzenegger with Rudolph Giuliani.

"—unless Arnie holds him over his head," says one photographer.

"Here comes a dress," says Nick Elgar. He's shooting for *InStyle.*

Vanessa Williams is climbing out of her limousine in a low-cut white gown. The paparazzi assume the position. They raise their cameras, which click and rustle like chain mail before battle. They lean forward, heads and shoulders touching, elbows rubbing.

"Vanessa!"

Williams glides in and puts a hand on her hip. Ten seconds.

"One more!"

"Vanessa, please!"

She floats downstairs on the escalator.

The paparazzi are keeping an irritable eye on the mayor, who's maintaining his watch patiently.

"He's standing there like Mia Farrow in the *Purple Fucking Rose of Cairo,"* Elgar groans.

Steve Guttenberg, who hasn't had a hit recently, strikes a good long pose with a bombshell blonde on his arm.

"Dawn Kuser," Guttenberg tells the photographers dutifully. "Kuser. K-U-S-E-R."

"Yeah, thanks, Steve."

The fans let out a primal scream.

"Here we go—"

Schwarzenegger, mallet-jawed and summer-bronzed, alights from his limo and gives the fans a wave, arm straight up in the air; it's unsettlingly martial. Arnie's finally coming. The photographers lean forward as far as they can across their red velvet barricade. The mayor springs off the wall and greets Schwarzenegger with, yes, a boyish smile.

"Arnold!"

"Arnold!"

"Over here!"

Schwarzenegger and the mayor stand before the bullpen with their thumbs up like Siskel and Ebert.

"One by yourself, Arnold?"

"Why are you standing in front of Arnold?" Sands finally yells at the mayor.

Still smiling, Arnie and Rudy break formation. Arnie's done; he's moving toward the escalator. Rudy's following close behind him.

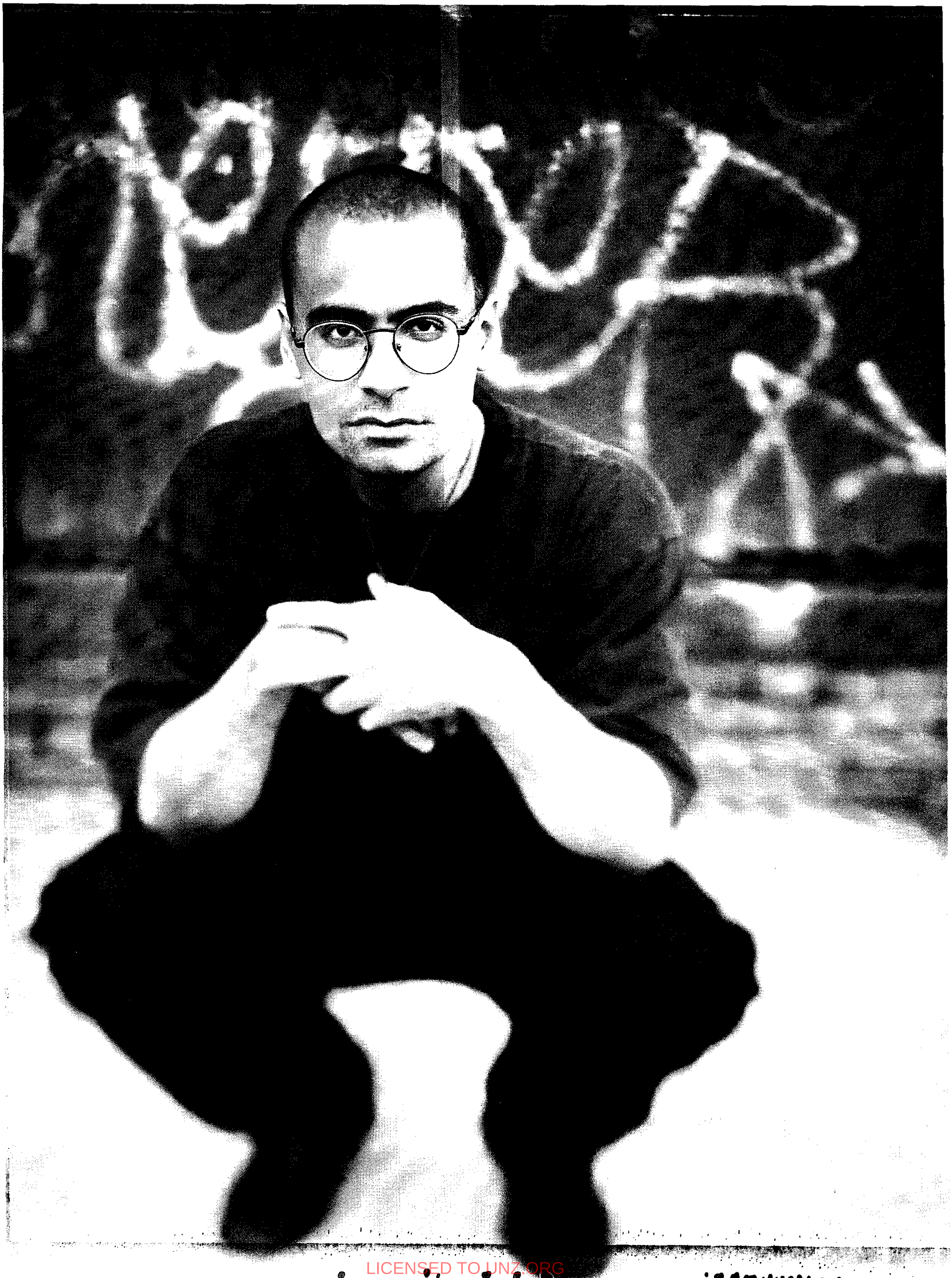
The photographers keep straining forward. The red velvet rope stretches; the metal poles it hangs on begin to tip over.

"Arnold!"

"One more!"

"Please—"

Davila hangs back a moment, looking over the scene. "There's nothing to be proud of anymore," he says. ■



SPEAKING IN TONGUES

JUNOT DÍAZ'S stories have brought him sudden fame as the new voice of the barrio. But can he get out of the way of his own hype?

BY ALEXANDRA LANGE

RIGHT NOW, THIS SEASON'S HOT YOUNG WRITER IS very cool. A large white air conditioner, jammed unceremoniously into the oversize front window, has created an oasis in Junot Díaz's three-room digs in Boerum Hill, Brooklyn. Outside, men in tank tops stand on the sunny stoops trying not to sweat, but in here it's pleasantly dim. The air conditioner appears to be the only major investment Díaz has made with his two-book, six-figure advance from Putnam, for *Drown*—a collection of stories due out from Riverhead Books this month—and a novel in progress.

Díaz has just gone running, over the Brooklyn Bridge and back, and he's drinking large quantities of water out of a blue plastic cup. He lives with a roommate, a childhood friend, who's lying in bed in another room talking on the phone. "People come in here, they're like, 'You ain't spending a nickel, are you?' " he says, laughing. "I'm really cautious. I want to buy my mother a home in Santo Domingo."

There's an old-fashioned sweetness about Díaz's ties to his family, friends, and his native Dominican Republic that comes as something of a surprise when you first meet him—it doesn't really match his flavor-of-the-month press so far. His two stories in *The New Yorker* this year—with their bleak sexual encounters and swaggering male seduction rituals—earned him a spot in the magazine's recent cartoon portrait of writers who traffic in "Really Bad Sex," sharing a sofa with major-leaguers like Mary Gaitskill, Nicholson Baker, and A. M. Homes. He was named one of the "New Faces of 1996" and an "overnight literary sensation" by *Newsweek* earlier this year, and he's only 27, a year removed from a job at a copy shop.

He's pitched by his publisher as "evok[ing] a world in which fathers are gone, mothers fight with grim determination," dismissed by one critic as *The New Yorker*'s "patronizing bit of affirmative action," but Díaz is more than the latest "authentic" voice. He got into Cornell's tiny, competitive writing program on the strength of one story, his first, and he has an English-and-history degree from Rutgers. His friends may be first-generation New Yorkers, but there's more going on in his stories than barrio vérité.

"I'm down with Langston Hughes with his whole thing about the Negro poet," Díaz says. The terms *Negro poet* and *poet* are "not mutually exclusive, so for me to be seen as a Dominican writer or as a Latino writer"—he pauses—"for me, that's exactly what I am."

So which 'Negro poets' influenced him? "Toni Morrison was a writer who I was reading through college. Her ability to evoke a community and not to do it with a circus atmosphere like 'See us—we are brown' or 'See us—we are interesting.' "

Díaz doesn't exactly mind being sold as "brown" and "interesting." What angers him is the assumption that he's just writing what he knows. "People tend not to stress the craft of the fiction people of color are creating, and, more so, they're trying to peddle this experience," he says. "I love catching people making the mistake of saying, 'Well, when you do this in the book,' and I'm like: 'It's *fiction*.' Nothing quiets a purportedly professional journalist more than being caught making that mistake."

It's a mistake most people wouldn't make after meeting Díaz. He was born in the Dominican Republic and lived there until he was 7, when his family moved to northern New Jersey, to a low-income neighborhood fronting a landfill. His speech reflects this mix of home, school, and street, combining lit terminology ("deep structures"), lefty sociology references ("environmental racism"), and street slang (promiscuous use of *fucking* as an intensifier). And he's savvy enough to be wary of the hype. While I'm there, he gets an envelope of his press clippings from his publisher; he just shuffles through them and laughs.

Many of Díaz's characters—adolescent dope pushers, Dominican schoolboys, immigrants working their way up to owning a food cart—don't read, much less write, fiction, so imagining Yunior, the narrator of many of the stories, as a younger Junot can lead only to misinterpretation. Díaz seems to be writing about someone he could have been or perhaps someone he grew up with—his intentions are ambiguous.

Take "How to Date a Browngirl, Blackgirl, Whitegirl, or Halfie." It's not a story, on first reading, that proves Díaz can write. Written in the flat, one-step-at-a-time tone of instructional manuals, "How to Date" offers a glimpse into the mind of the teenage boy, with a racial twist. It's about getting some, any way you can.

But Díaz says he was motivated by anger—at "the economy of desire" that, he says, makes Latino men desire white women, seeing them as a step up. "I wrote that story after sitting in a professor's class and having a professor tell us how white people were so diabolically evil," he says, slightly gleeful. "Then, of course, we saw him one day . . . with his white wife."

The story, to Díaz, is not about dating but about the catalogue of skin colors that forms the second half of the story's title. That many of his readers won't get the point doesn't faze him; it's okay for fiction to mean different things to different readers. "That's the strange thing about communication—it always carries further than you think," he says.

For the moment, he's staying close to home, visiting his mother weekly in New Jersey, planning to move to another Latino neighborhood—maybe Washington Heights or the Bronx—a place where he can do a little community organizing. (That night, he and his roommate were going to a labor protest at a Chinatown restaurant.) He doesn't hang out with other writers, though he gets a kick out of giving readings at downtown literati hangouts like Limbo and KGB. "All my friends came down from the Bronx, and I know that place had never seen a crowd like that," he says, smiling about the KGB turnout.

His new novel also goes back to his roots. He says it will probably focus on his father, whom he hasn't seen in five or six years. "But that may change soon," he says, laughing nervously at the perils of newfound celebrity. Díaz just wants to write, alone, early in the morning, then hang out with the boys. "I'm really happy that I can pay my bills now and I can eat and stuff," he says, "but I just want to work, man." ■

PHOTOGRAPH BY BRIAN VELENCHENKO
FOR NEW YORK

[THE *NEW YORK* INTERVIEW]

The Good Fight

While other U.S. Attorneys (our current mayor, for instance) have used the position to ascend the political ladder, **Zachary Carter** is content to quietly go after the bad guys—and win.

BY JOHN CONNOLLY

ZACHARY CARTER, THE UNITED STATES ATtorney for the Eastern District of New York, seems so uncorruptible that it's hard to believe he's not the product of some Hollywood screenwriter's imagination. Since his appointment in June 1993, Carter, 46, has proved himself to be a fearless prosecutor, going after such heretofore sacred cows as the teamsters. Carter finally got lifetime government informer Michael Burnett tried and convicted for murder, and finally, after five years, persuaded the courts to bring alleged mob big Vincent Gigante to trial. And although the Eastern District encompasses Brooklyn, Queens, and Long Island, Carter has not hesitated to get involved in other jurisdictions. His office, for example, indicted Manhattan nightclub impresario Peter Gatien on drug charges earlier this year when an investigation that began in Queens led to a group of drug dealers in Manhattan. Carter, who attended NYU Law School and lives in the suburbs with his wife and daughter, has shunned publicity almost as tenaciously as Rudy Giuliani, back when *he* was U.S. Attorney for the Southern District, pursued it. Carter agreed to this interview on two conditions: He would not discuss cases currently being investigated or prosecuted by his office, and lunch would be Dutch treat.

New York: *You've adopted a very low profile and have had extraordinary successes. Is it your philosophy that a U.S. Attorney should have a low profile?*

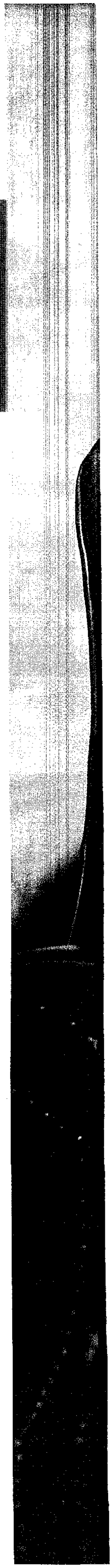
Zachary Carter: Well, I think that while a public prosecutor does have a public-accountability function that I take seriously, we also have an obligation to conduct ourselves in ways that honor the rights of the accused. I think that it is always appropriate for prosecutors to err on the side of being conservative when it comes to dealing with the press.

What's the best part of being the U.S. Attorney?

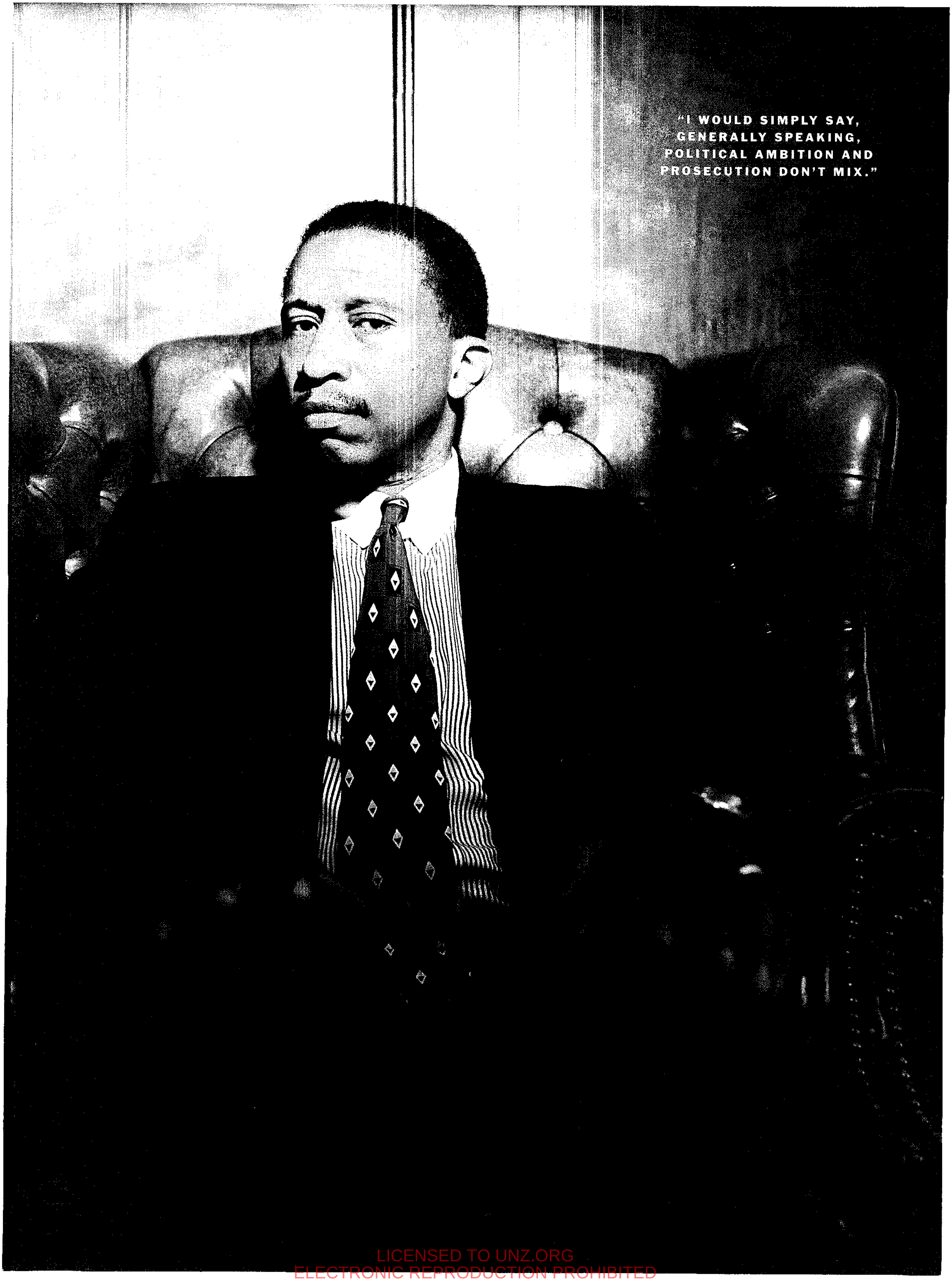
It presents an opportunity like no other I have had so far to really set the agenda for the prosecution. To have the ultimate responsibility to decide what areas of criminal enterprise get emphasis and which get resources and attention, and mapping out strategy—that's a peculiar privilege of being the head of a major prosecutor's office.

How do you get these people to work fourteen- and sixteen-hour days here?

People come here because they love what they do. The vast majority of assistants in this office could leave today



PHOTOGRAPH BY BARRON CLAIBORNE
FOR *NEW YORK*



"I WOULD SIMPLY SAY, GENERALLY SPEAKING, POLITICAL AMBITION AND PROSECUTION DON'T MIX."

and double or even triple their salaries. People leave our office when they're expecting a third child, or they've finally decided that they have to purchase the next level of house. And people leave here in tears.

You've taken what some would consider some risky cases, like the murder case of Michael Burnett, who had been active in Giuliani's investigation of the Parking Violations Bureau a decade ago. Some people said that you were taking a chance prosecuting that case, but you were very successful with it. Other U.S. Attorneys won't do anything that could risk ruining their batting average.

For me, it's not an issue of taking unreasonable risk. It's frankly not as possible for a public prosecutor to cross the line from taking on tough cases to a kind of adventurism, that risk of indicting people who may not be guilty of offenses or whose convictions wouldn't be supported by sufficient evidence. I think that we are able to bring tough cases because we have very, very good attorneys on our staff who are able, through their skills as investigators and as trial lawyers, to persuade jurors on the basis of all the available evidence when all the available evidence is not a lot.

CARTER BEING SWORN IN AT THE BROOKLYN FEDERAL COURTHOUSE WITH, FROM LEFT, WIFE ROSALIND, MOTHER-IN-LAW CLAYTONIA CLAY, AND DAUGHTER CHANDLER, NOVEMBER 11, 1993.

For the past 30 years, Michael Burnett was able to make deals with federal officials to avoid serious jail time. They would grab him for something, and then he'd say, "I'll give you something better," and they'd cut him a deal. I've been told that when your office was approached by Burnett and his people, you said just, "No way." Would that be accurate?

You have to draw the line somewhere. And given the gravity of the offenses for which he was charged, it's difficult for me to imagine any information he could provide that would warrant us to permit him to place himself in a position where his potential sentence could be reduced. That's all I'll say.

Recently, there have been a number of instances in which politicians complain about judges' or district attorneys' handling of cases. How does this office respond to that type of pressure?

Speaking for myself, I would never let criticism from any public official, elected or otherwise, affect how I conduct my office's business. I don't believe that either judges or prosecutors should be immune from criticism, but certainly I think that criticism that reaches the crescendo of vitriol such that people are calling for the removal of judges, for instance, from the bench, crosses the line. We should expect that judges will act with sufficient courage—that they will make difficult decisions in the face of criticism. That's what they are sworn to do. But to ask judges to act in the face of calls for their removal with respect to every decision that they make is to ask not just courage but heroism, and I don't believe we should demand of judges daily acts of heroism. That may be demanding too much of people who are only human, and I think it's dangerous for the system.

Your office has prosecuted everything from environmental issues to organized crime to white-collar crime. What has the focus of your priorities been since you've been U.S. Attorney?

We're in an office where we are required to do a lot of things well at once. And while we have broadened the scope of things that we do, we tried to do it without losing ground in any other area. One of the first things I did when I was appointed was to form a separate section here to concentrate on violent criminal enterprises—that is, on nontraditional organized-crime groups who at the neighborhood level engaged in acts of violence that were organized, whether it was armed robberies, distribution of crack cocaine, extortion—because I considered that an area that had not had the benefit of federal-law-enforcement resources focused in a really concerted way. The federal government has had some extraordinary successes with traditional organized crime, but while organized crime affects all of our lives, it doesn't necessarily have as much impact on the lives of some of the most disadvantaged as some neighborhood-level crack-dealing gangs that engage in extraordinary violence and create a climate of fear in these communities. So I wanted to make sure that our efforts were broadened to concentrate on these kinds of cases, and we have been very, very successful in doing that.

It's amazing that I don't remember seeing your name being politicized at all. Giuliani has gotten into a number of flare-ups with D'Amato and attacked everybody. Your name never seems to appear. Yet you prosecuted Cumberland Packaging's Joseph Asaro for illegal campaign contributions to, among others, Al D'Amato. Is there any reason why politicians have not tried to shoot at you in the press?

I'm lucky. [*Laughs.*]

Recently, Bronx D.A. Robert Johnson has been harshly criticized by politicians for his handling of a number of cases. What is your reaction to that type of criticism of a prosecutor?

The criticisms of Robert Johnson represent a dangerous trend that inhibits the free and conscientious exercise of discretion by key decision-makers in the criminal-justice system, including prosecutors and judges. While no criminal-justice decision-maker should be immune from criticism, those who would criticize should measure their comments lest the public confidence be diminished in the ability of prosecutors and judges to make courageous decisions free from excessive political pressures.

Have you enjoyed working with Janet Reno?

Yes. She is the genuine article. She has used her bully pulpit to sensitize the public to the need for solving our crime problems with both conventional law-enforcement resources and, just as important, the resources invested in crime prevention. She resists the kind of political rhetoric that generally surrounds criminal-justice debates, whether it's about the death penalty or sentencing or anything else. I think she is probably among the best prepared for this job that there's ever been.

For years, FBI agents, DEA agents, and other federal and local law-enforcement agents have had to shop their cases. Your

Photograph by Faye Ellman.

office has come to be known as being very user-friendly for law enforcement. How has that come about?

I think that lawyers here who investigate criminal cases really consider themselves to be in partnership with the agents who actually do the investigation on the ground, and I think it's because of that kind of relationship—that true partnership in which people develop close personal relationships—that people get good service, and they come back to us because we service their cases in a professional way. I think that we enjoy a good relationship with the agencies, notwithstanding the fact that we provide supervision of the investigative process. It's not as if anyone who comes with a search-warrant application gets that application honored. There are times when we, as legal advisers to these agencies, have to tell them that they just don't have enough evidence yet—but point them to the right direction in terms of what more needs to be done, and when they provide it, we back them.

When Giuliani was the U.S. Attorney for the Southern District and was preparing to run for mayor, he constantly held press conferences to trumpet his latest indictment or conviction. But a lot of these cases resulted in no convictions, or were later overturned on appeal. What is your position vis-à-vis a prosecutor using his office as a political stepping stone?

I would simply say, generally speaking, political ambition and prosecution don't mix.

Do you have any higher political aspirations yourself?

No. No, absolutely not.

What's the position of this office, and what's your position, on the death penalty on the federal or state level?

Given the fact that we're talking about the ultimate penalty, analogizing prosecutive practice to, for lack of a better metaphor, warfare . . . it's a weapon in our arsenal. Because it is the most extreme—as nuclear weaponry is—in my view, it should be regarded as if it is the nuclear weapon in our arsenal, a weapon that expresses society's outrage when a defendant commits the gravest of offenses but is reserved for the gravest of offenses, involving defendants who act with depraved indifference to human life and whose actions and words and deeds express no remorse for the most despicable of actions in regard to human life. It concerns me that the death-penalty issue, like a lot of issues in criminal justice, gets politicized, and that there is rhetoric that would invite the public to see the death penalty as a panacea for our violence problem, because I don't believe that's constructive.

You are one of the few African-American U.S. Attorneys in the country. Have you experienced anything negative, or any type of interference, because of this?

Not at all. It's all been positive. I am always heartened by the pride that's reflected in the reception that I get when I talk to minorities, or when I go to public high schools. There is an enormous amount of pride that someone of color is occupying a position that affects the lives of all citizens, including particular minority citizens in this district. And I think that as an African-American, it does affect my policy judgments about what areas of crime we can put more resources into than have been put in in the past, and it's most probably affected my judgment about investing some resources in the area of violent crime at the neighborhood level. And I think that that's appropriate. Any time we diversify positions in high public office, we give represented members of the community a better opportunity to have their goals and aspirations better realized, and that's what's happened here. That's what would happen if there would be a woman or a Native American or Asian or Hispanic.

Have you changed the number of minority attorneys here since you've been in this position?

Well, one of the things that I was particularly sensitive to was the underrepresentation of African-American attorneys, particularly in the Criminal Division, when I arrived here. The last African-American male hired by this office before I arrived in 1993 had been hired in 1984. And I knew that there were qualified minorities who had graduated from well-respected law schools, who have had experience in public prosecution and other agencies, who should be given an opportunity to serve. As a result of our outreach, we have substantially increased the minority representation on the staff.

The latest figures say that homicides in New York are down by about 10 percent again. Nationwide, the crime numbers are down. Is it that we've put more people in jail? Or is it just a function of the numbers sliding down before they peak again?

To a large extent, the sharp increase in homicide rates that began probably about fifteen years ago coincided with the appearance of crack. And to the extent that state and ultimately federal resources got concentrated on the violent gangs that were dealing in crack, and to the extent that we have dismantled some of those operations, it had some impact on trade, and the violence associated with that trade has diminished as well. We will not, in my viewpoint, have finally turned the corner to getting our violent-crime problem under control and to have people live in all of our communities, regardless of economic status, with a reasonable degree of safety until the relationship between police services and communities is repaired. Right now, I can't say that police agencies enjoy as good a relationship with the public as they should. And that's largely because police are not deployed in a way that they develop relationships with the public. They come to a precinct, they report, they patrol in their cars, they serve their tours, and they leave. They make an arrest. Arrests are always a situation that has inherent conflict built in. Somebody is being taken out of their home or off the street, away from family or friends, and there is hostility. There need to be opportunities for police officers to interface, particularly with young people on the street, in nonconfrontational settings, just to have some interaction so that the police actually gain some allies within the community. When there is a crime committed, you want there to be enough people who have built up relationships with officers that, rather than cheering on the bad guys if an officer gets in a confrontation on the street, they are actually looking to provide assistance at least by calling 911.

> **"I don't think** we should demand of judges **daily acts** of heroism. That may be demanding too much of people, and it's dangerous for the system."

What would you like your legacy to be from this office?

I would like to be remembered as a prosecutor who actually focused on the one thing that matters to average public citizens: that we actually prosecuted cases that had an impact, that we used our resources not just to generate statistics for our own glory but actually with the purpose of reducing crime. It's possible in the criminal-justice system to create the illusion of activity, to have successful prosecutions that become scalps on our belts—to speak figuratively—but don't really impact people's lives on a day-to-day basis. I hope that in all of the areas of our prosecution it could be said that there are entire neighborhoods that are safer because we've taken out an entire drug or armed-robbery organization. So if there is anything that I would want to be a legacy, it's that I've done things that will actually have an impact on the reduction of crime, not just gone through the motions. ■

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

BY CORKY POLLAN

161 Street
Yankee Stadium
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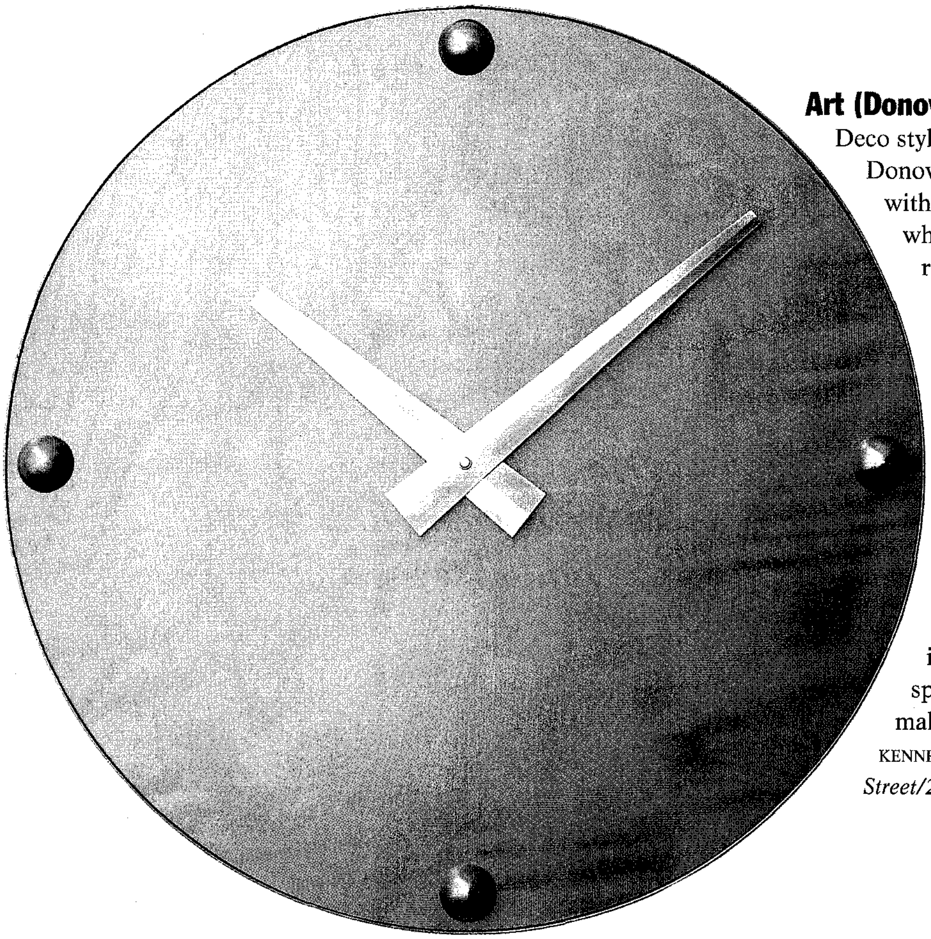
Photographs: clockwise from left, Erik Rank (4); Joshua McHugh (3).

Easier Trainspotting

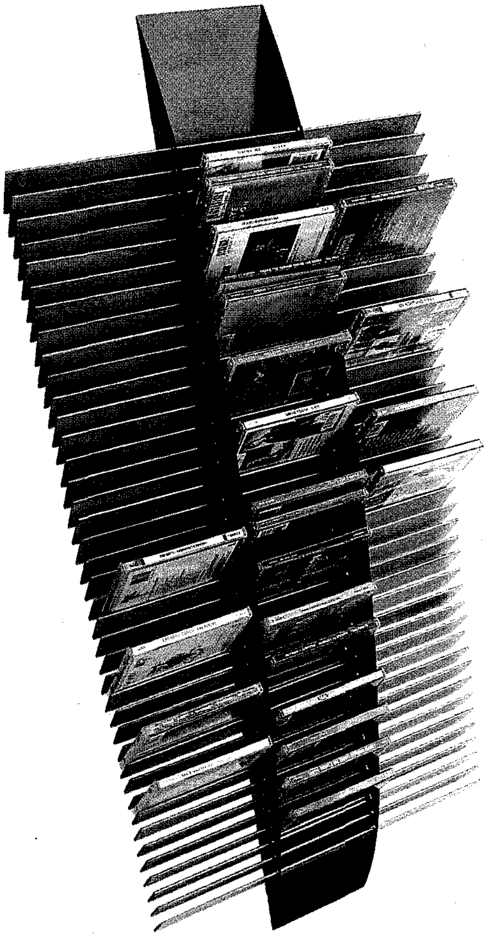
For the past twelve years, the New York Transit Museum has been making do with a cramped, gloomy little gift store. Clearly something more spacious was needed, so to coincide with the museum's twentieth anniversary, the museum has constructed a brightly lit, 850-square-foot shop. Properly sleek and industrial-looking, the new store was designed by David Altermatt (a student at FIT) and built mostly by transit employees. And all the merchandise—the toy MTA buses, commuter wall clocks, Flatiron Building jewelry boxes, "straphanger" ties—relates in some fashion to the transit system. (From 25 cents for a plastic train whistle to $195 for a mosaic platter inspired by the subway's mosaics.)

NEW YORK TRANSIT MUSEUM GIFT SHOP/*Boerum Place and Schermerhorn Street, Brooklyn Heights/718-243-5068*



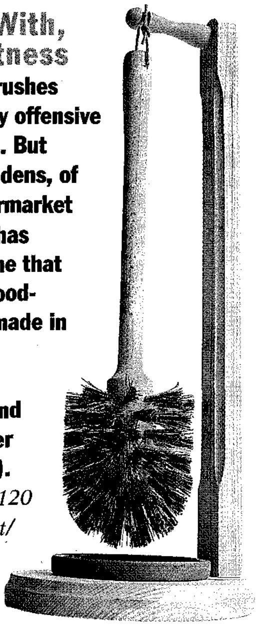
Art (Donovan) Deco

Deco style comes naturally to Art Donovan. He was formerly a designer with Donald Deskey Associates, whose founder and namesake was responsible in 1932 for the interior of Radio City Music Hall, the apotheosis of American Deco. Donovan made something of a name for himself with his lamps, and now he's produced a line of moderne wall clocks. They're battery-operated, solid maple, and have hand-painted faces with chrome hands and markers (twenty-inch clock, $400; seven-inch, by special order only, $75; in mahogany and hematite, too).
KENNETH WINSLOW/*464 Broome Street/219-9244*



Sliding Scales

French architect turned industrial designer J. P. Boutillier designed this CD holder that's both handsome and efficient. His molded-wood-and-metal wall-mounted unit holds up to 120 CDs and can be reconfigured by simply sliding the slats right and left. Remove a slat, and it can accommodate double-disk sets ($265).
MOMA DESIGN STORE/*44 West 53rd Street/767-1050*



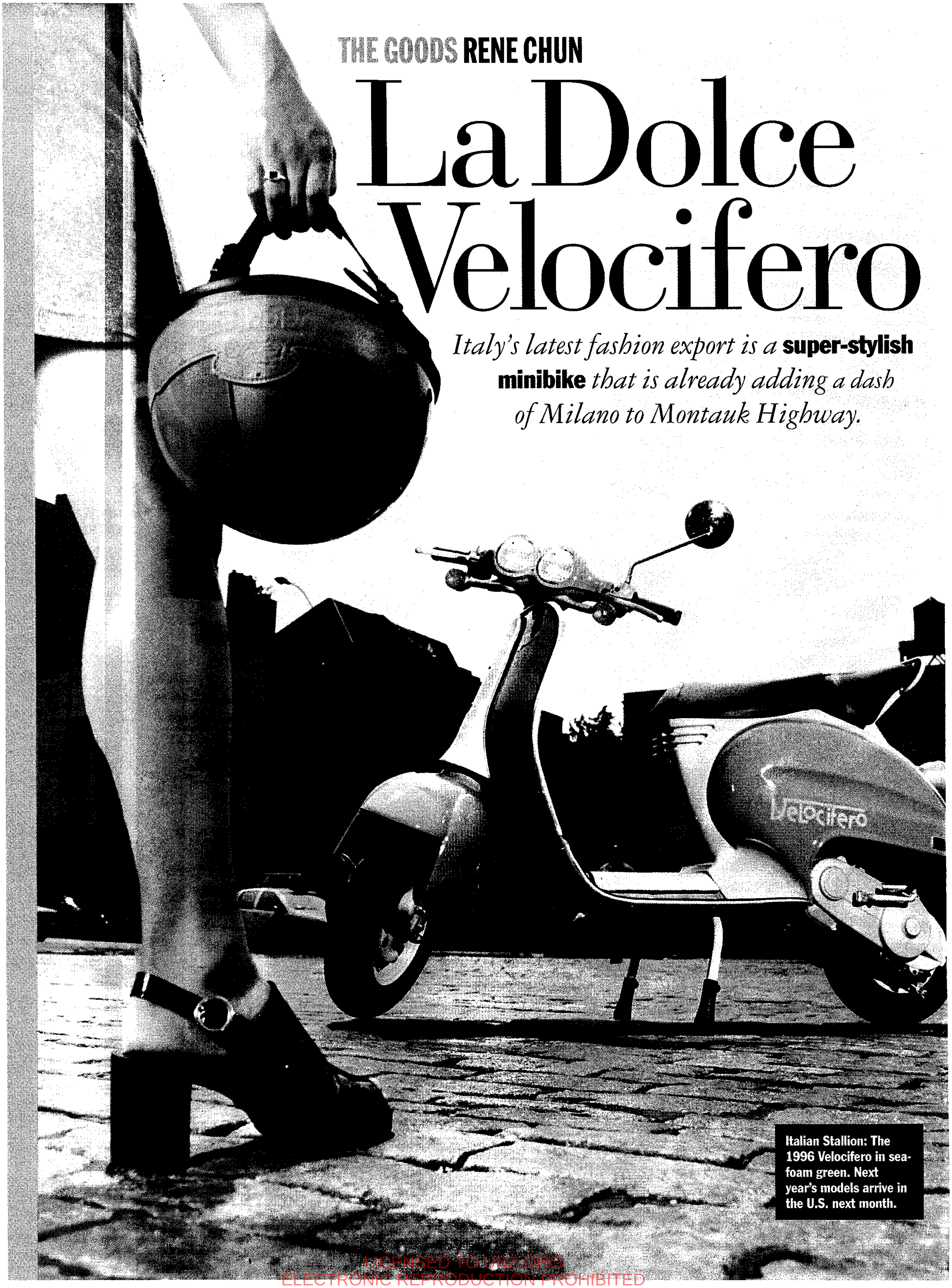
A Brush With, Uh, Greatness

Most toilet brushes are so visually offensive we hide them. But Katherine Tiddens, of the eco-supermarket Terra Verde, has discovered one that borders on good-looking. It's made in Germany of unfinished beechwood and has plant-fiber bristles ($20).
TERRA VERDE/*120 Wooster Street/ 925-4533*

THE GOODS **RENE CHUN**

La Dolce Velocifero

Italy's latest fashion export is a **super-stylish minibike** *that is already adding a dash of Milano to Montauk Highway.*



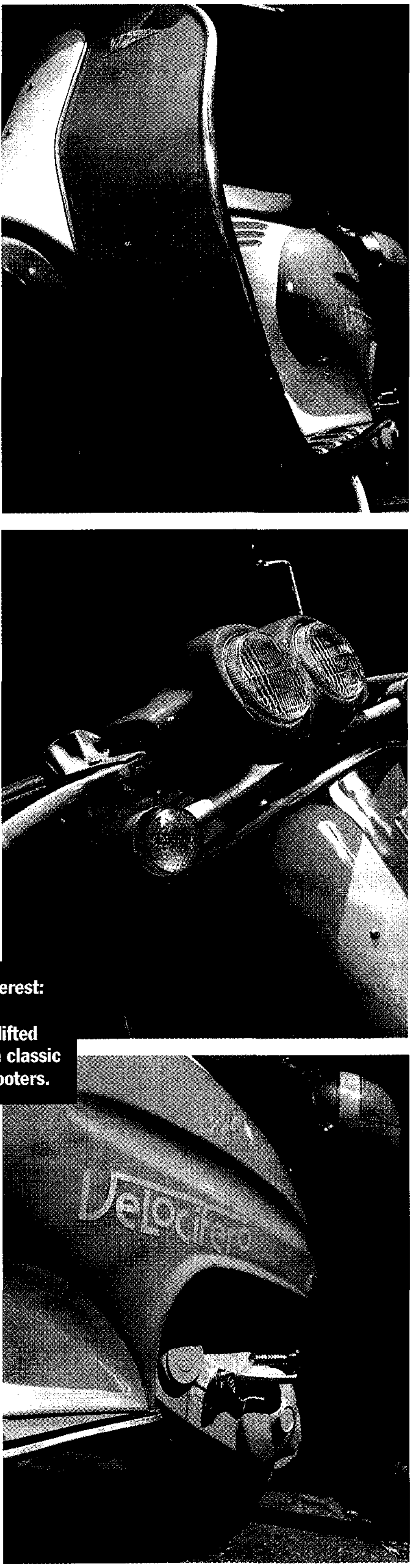
Italian Stallion: The 1996 Velocifero in sea-foam green. Next year's models arrive in the U.S. next month.

SCOOTERS, THOSE TWO-WHEELERS with bumblebee engines, have never been embraced by Americans—this, despite considerable effort by the Japanese motorcycle industry to create a market for them here. But the Italians, the true connoisseurs of moped culture, may have finally discovered a way to sell scooters to us, something that Honda, even with the help of Lou Reed's best pop song, has failed to do. How? Make them fashionable.

It is called the Velocifero, and it is nothing if not voguish. Linda Evangelista is said to use one to commute between fashion shows. The June issue of the relentlessly cutting-edge Brit magazine *Arena* not only ran an article on Velociferos, it launched a "Win a Velocifero" contest. The members of the rock band Oasis are Velocifero fanatics (bassist Paul McGuigan has a collection of five). And *British Vogue,* always obliging, advised readers on correct riding posture: ". . . [T]he coolest way to ride is to sit astride Italian-style, with knees splayed. And to look really chic, girls should steer and men ride pillion. . . ." Canadian shoe designer Patrick Cox, meanwhile, was so smitten with the rotund little vehicle that he designed a limited-edition "Wannabe" model for himself, complete with python-skin seat and custom black-and-white-with-metal-trim color scheme. The python motif was appropriated from Cox's wildly successful Wannabe loafer line. Other limited editions designed by fashion folk are said to be in the works.

Look for Velocifero fever to hit these shores this fall. SoHo's BMWNY Motorcycles, the exclusive distributor of Velociferos in America, expects its first 100-unit shipment of 1997's model in the end of October, the bulk of it earmarked for the Hamptons. High-end motorcycle shops around the country will get their shipments next spring. Soon, au courant types will have forgotten all about their $1,000 bamboo bicycles imported from Vietnam (*so* late spring) and their newly customized Chevy Suburbans (so, you know, suburban).

The Velocifero (Italian for "speed demon") is actually designed by Leopoldo Tartarini, a former professional motorcycle racer whose company, Italjet, manufacturers it in Pescara, a small town 200 miles south of Bologna. The 63-year-old Tartarini is considered to be one of the premier motorcycle designers in the industry. This is the guy who gave Ducati motorcycles their curvaceous lines in the seventies, a feat that elevated Tartarini to god status among Lebanese playboys. In this country, however, he is probably best known as the designer of the Italjet Pack 2, a foldaway moped that was chosen for MOMA's Design Collection in 1980.



Borrowed interest: The soigné details were lifted from thirteen classic European scooters.

Despite a miniscule 49-cc power plant, the aptly named Velocifero is deceptively powerful. The engine is made by Morini, the same company that builds high-performance racing motorcycles. Scooter racing is evidently something of a minor sport in Italy. And when tweaked by a mechanic, the motor can propel the Velocifero up to 50 mph (sadly, a governor, installed on U.S. models, will limit the top speed to 30 mph). "I wouldn't advise souping up a Velocifero anyway," warns Joel Sacher, the owner of BMWNY. "You'd have to be crazy to want to go faster than that on a scooter—you could break your neck. Besides, the speed limit in New York is only 30 miles per hour."

> *Factor in the user-friendly variables, and* **the $2,899 Velocifero** *could plausibly be counted a bargain, at least* **for the Prada set.**

The bold silhouette is actually a compilation of elements borrowed from thirteen classic European scooters. The front fender, for example, is an expert morphing of a 1946 Aprilia, a 1950 Verghera Agusta, and a 1953 Steyr Daimler, with a touch of H. R. Geiger thrown in for good measure. Other amenities include fab paint jobs (ranging from "seafoam green" to "salmon" to "garnet red"); *faux*-walnut dash (an identical treatment can be found on the Bimota Mantra, a $40,000 motorcycle); and a lockable compartment, located underneath the seat, lined in Naugahyde and large enough to stow Patrick Cox's Wannabe python-skin helmet.

None of this comes cheap—$2,899 for a glorified minibike is, by any reasonable standard, a bit dear. But factor the user-friendly variables into the equation (electric start, automatic transmission, light weight—172 pounds), and the Velocifero could plausibly be counted a bargain, at least for the Prada set. One more mark in its favor: Because this Euro cycle has a top speed of only 30 mph, it may be operated without a motorcycle-driver's license (the cutoff is at 30 mph). Handling the Velocifero is easy. The hard part is juggling Filofax, cell phone, and mascara wand as you zip up Madison Avenue—all the while keeping knees properly splayed. ▬

PHOTOGRAPHED BY CHRIS MILITSCHER
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INCONSPICUOUS CONSUMPTION PAUL LUKAS

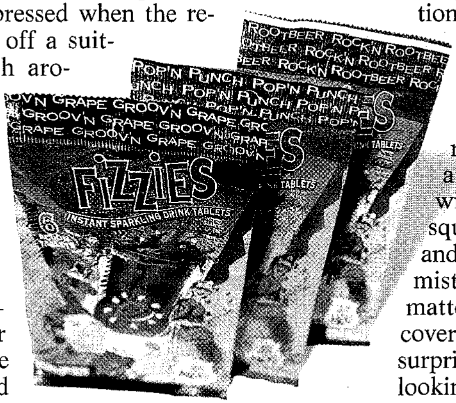
Fizziness As Usual

Root-beer-flavored tumult in a water glass; the third—but certainly not last—canned-brains installment.

Fizzies Drink Tablets

Assorted 21-gram packets
(Premiere Innovations, Inc.)

READERS WHO DUTIFULLY STOCKED their subterranean bunkers with ample supplies of HeaterMeals ("Inconspicuous Consumption," August 12) will be pleased to learn that the perfect bomb-shelter *drink* is once again available as well: Fizzies tablets, which turn an ordinary glass of water into a bubbly, sparkling beverage. Of course, you could achieve the same effect with Alka-Seltzer, which is exactly what a Fizzies tablet looks like as it effervesces away at the bottom of your glass. But Alka-Seltzer tastes really gross, while Fizzies, which are available in a range of soda-inspired flavors like cherry, grape, root beer, and orange, taste—well, really gross, actually. I tried one of the root-beer tablets in a glass of water and was impressed when the resulting drink gave off a suitably sarsaparilla-ish aroma, but the taste test yielded much more disappointing results. Things went from bad to worse when I followed the package's suggestion to try Fizzies in milk—the brown root-beer tablet released some strange orange and green detritus and left a head of grainy foam that looked like rancid shaving cream and was still floating atop the beverage several hours later.



Oh, what a relief it isn't: Fizzies.

Such problems notwithstanding, Fizzies exude a strong nostalgic appeal. They were originally launched in 1957 (which positioned them perfectly for the golden age of bomb shelters) but were taken off the market in 1968 when the Food and Drug Administration imposed a ban on cyclamates. Thanks to NutraSweet, Fizzies were reintroduced earlier this year. And as a press release from Fizzies' publicist notes, you don't even need a glass of liquid to get in on the fun—just stick a Fizzies tablet directly on your tongue, let it do its thing, and soon you'll "spew blue goo" and have "colored foam oozing out of your mouth." Which should help you blend in quite nicely with your nuclear-irradiated neighbors once you finally emerge from your fallout haven. *(Premiere Innovations, Inc., 17383 Sunset Boulevard, Suite A-230, Pacific Palisades, California 90272.)*

UPDATE: THE RESPONSE TO MY CALL FOR additional brands of canned pork brains (May 6) has been lukewarm at best. The only submissions so far have come from a pair of North Carolina readers—Alleen Barber of Chapel Hill and Robin Timmins of Greensboro—each of whom forwarded me a five-ounce can of Rose Pork Brains with Milk Gravy (Foell Packing Co.). This redundancy is discouraging, but the Rose package design, which features an amazing illustration of the now-familiar brains-'n'-eggs serving suggestion, is sufficiently engaging to buoy my mood. The chunky-looking brain sections are rendered in excruciatingly close detail, with lots of those squiggly little folds and creases that so unmistakably signify gray matter. Barber, in her cover letter, said she was surprised to see the brains looking "so, well, *brain*-like," while Timmins simply termed them "nauseating." They're both right, of course.

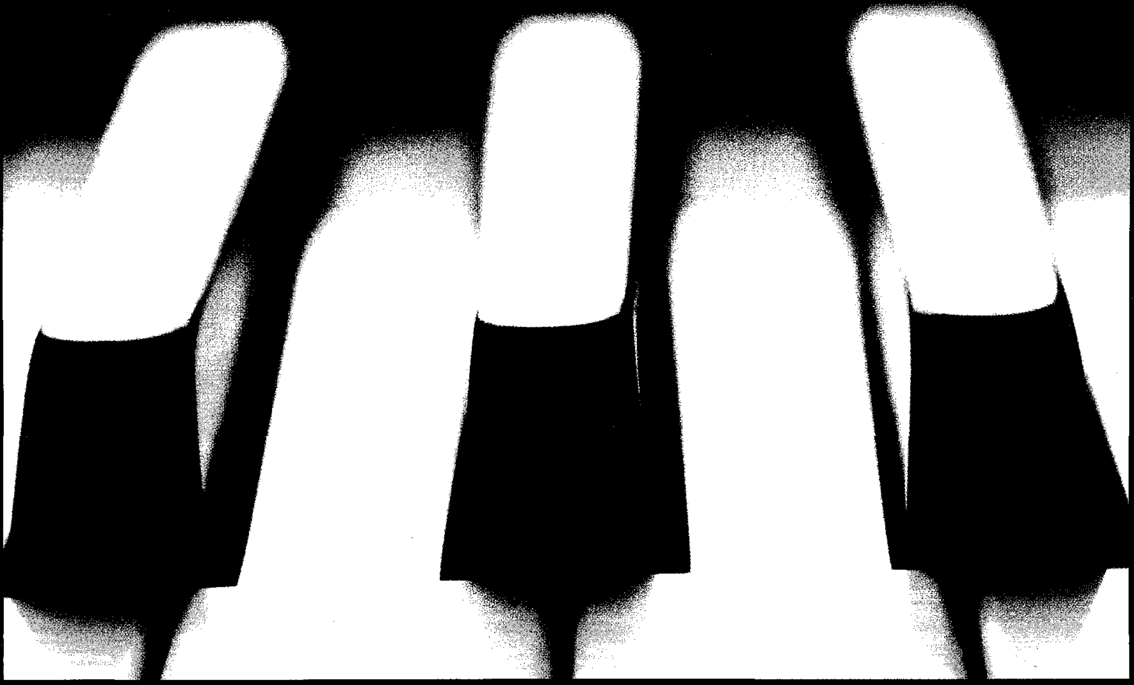
I'm grateful for their submissions but disappointed that nobody else came through with the goods. With reader response lagging, a field trip to the South is clearly in order. Until then, however, I remain convinced that the three brands in my possession—Armour Star, Kelly's, and now Rose—represent only the tip of the pork-brains iceberg. *(Foell Packing Co., 3417 West 47th Street, Chicago, Illinois 60632.)* ■

SEND PRODUCTS, gadgets, promotional literature, and suggestions to Paul Lukas, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999. E-mail address: krazykat@pipeline.com.

Photograph by Steve Wisbauer.

Great Performers at Lincoln Center

96-97 season



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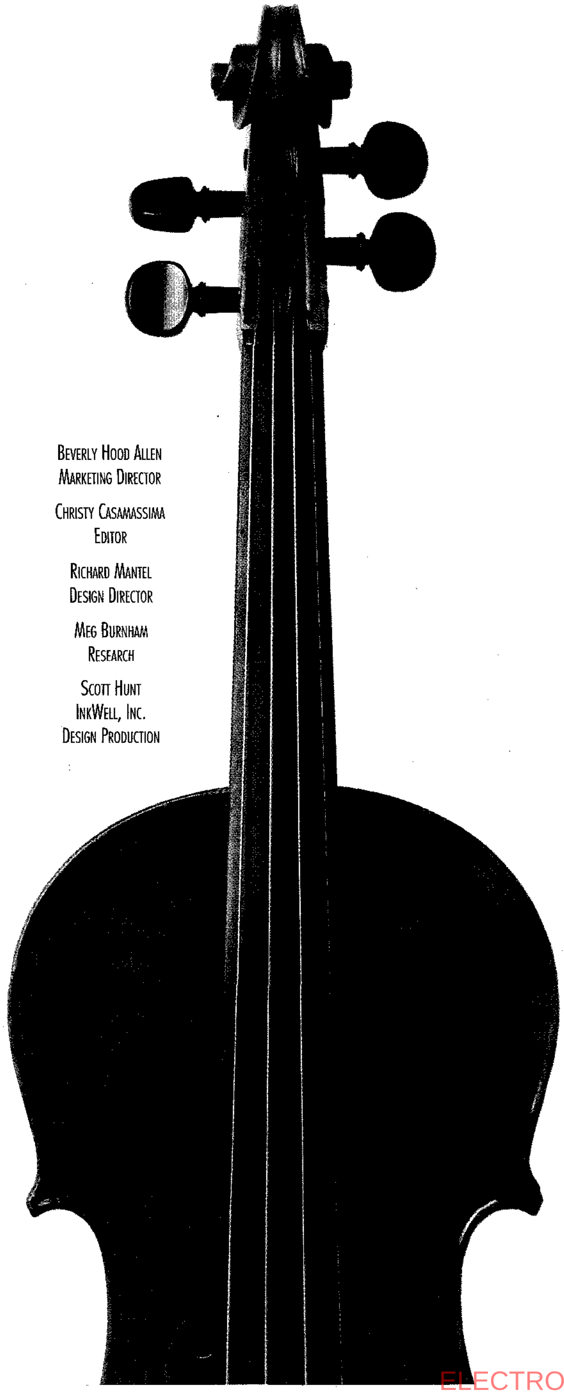
Great Performers at Lincoln Center



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OCTOBER

Sunday, October 6
Avery Fisher Hall, 3 P.M.

AMERICAN SYMPHONY ORCHESTRA
LEON BOTSTEIN, conductor
Deborah Voigt, soprano
Jard van Nes, mezzo-soprano
The Composer's Voice:
Influence and Originality in Hartmann and Mahler
Hartmann: Symphony No. 6 and Symphony No.1
Gustav Mahler: *Das klagende Lied* (1901 revision) ☎ 1006
1:30 P.M. Pre-concert discussion
Tickets: $45/30/18

Friday, October 11
Avery Fisher Hall, 8 P.M.

MISCHA MAISKY, cello
MARTHA ARGERICH, piano
Tickets: $40/30/20

Sunday, October 20 Limited Availability
Alice Tully Hall, 2 P.M.

SERGEI LEIFERKUS, baritone ☎ 1020
Semjon Skigin, piano
Tickets: $30

Wednesday, October 23
Alice Tully Hall, 8 P.M.

TOKYO STRING QUARTET
Ruth Laredo, piano
Beethoven: Piano Quartet in in E-flat, Op. 16
Dohnanyi: Serenade for String Trio in C, Op. 10
Brahms: Piano Quartet in g, Op. 25
Tickets: $30

Wednesday, October 23
Avery Fisher Hall, 8:30 P.M.

STATE SYMPHONY OF RUSSIA
YEVGENY SVETLANOV, conductor
Mahler: Symphony No.9 in D ☎ 1023
Tickets: $45/35/20

Friday, October 25
Avery Fisher Hall, 8 P.M.

STATE SYMPHONY OF RUSSIA
YEVGENY SVETLANOV, conductor
Vladmir Ovchinikov, piano
All-Tchaikovsky program:
March slave in B-flat ☎1025
Concert Fantasy in G for piano
Suite No.3 in G
Tickets: $45/35/20

Sunday, October 27
Walter Reade Theater, 11 A.M.

One-hour concert with coffee
TRIO PARNASSUS
Lalo: Trio in c, Op.7
Beethoven: Symphony No.2 in D (arr. Beethoven) ☎1027
Tickets: $15

Monday, October 28
Walter Reade Theater, 7:30 P.M.

ANGELES STRING QUARTET
Works by Haydn, Korngold, and Brahms
Tickets: $20

Wednesday, October 30
Alice Tully Hall, 8 P.M.

New York Debut
FINNISH CHAMBER ORCHESTRA
JUKKA-PEKKA SARASTE, conductor
Olli Mustonen, piano
Sibelius: The Lover, Op.14
Sibelius: Romance in C, Op.42
Beethoven: Piano Concerto in D
(arr. by Beethoven from the Violin Concerto)
Mozart: Symphony No.41 in C ("Jupiter") ☎1030
7 P.M. Pre-concert Lecture
Tickets: $30

NOVEMBER

Saturday, November 2
Alice Tully Hall

CHARLES IVES AND HIS WORLD
BARD MUSIC FESTIVAL

1 P.M. Panel Discussion:
"Charles Ives and Turn of the Century America"

2 P.M. Pre-concert Talk

2:30 P.M. Program 1:
"The European Connection"
Parker: String Quintet (1894)
Reger: String Quartet, Op.74
Ives: String Quartet No. 2
COLORADO STRING QUARTET
Tickets: $15

7 P.M. Pre-concert Talk

8 P.M. Program 2:
"Charles Ives and His American Contemporaries"
Ives: Processional, *Let There Be Light;*
Robert Browning Overture
Becker: *Among the Reeds and Rushes; The Mountains*
Ruggles: *Sun-Treader*
Cowell: *Piano Concerto*
Ives: General William Booth Enters into Heaven (arr. John J. Becker); Three Harvest Home Chorales ☎ 1102;
Lincoln the Great Commoner for unison chorus and orchestra
AMERICAN SYMPHONY ORCHESTRA
LEON BOTSTEIN, conductor
Tickets: $25

96-97
season

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Sunday, November 3
Alice Tully Hall
CHARLES IVES AND HIS WORLD
BARD MUSIC FESTIVAL

1:30 P.M. Panel Discussion:
"Rethinking Charles Ives:
Issues of Psychology and Politics"

3 P.M. Pre-concert Talk

3:30 P.M. Program 3:
"Between the Bandstand and the Concert Hall:
Ives and His Sources"
Marching band music, choral music, and songs from turn of the century America; Selected works of Charles Ives.
YALE GLEE CLUB, AMERICAN SYMPHONY ORCHESTRA CHAMBER PLAYERS AND BAND
Tickets: $15

Sunday, November 3
Avery Fisher Hall, 3 P.M.
VIENNA SYMPHONY
RAFAEL FRÜHBECK DE BURGOS, conductor
Rudolf Buchbinder, piano
Mozart: Serenata notturna in D
Beethoven: Piano Concerto No.3 in c
Beethoven: Symphony No. 7 in A ☎1103
Tickets: $45/35/20

Thursday, November 7
Alice Tully Hall, 8 P.M.
CHRISTOPHER PARKENING, guitar
With special guests
David Brandon, guitar
Jubilant Sykes, baritone
Tickets: $25

Sunday, November 10
Walter Reade Theater, 11 A.M.
One-hour concert with coffee
GRIEG TRIO
Vebjorn Anvik, piano
Solve Sigerland, violin
Ellen Margrete Flesjo, cello
Beethoven: Trio in c, Op. 1 No. 3
Schubert: Trio in B-flat, Op. 99
Tickets: $15

Sunday, November 10
Alice Tully Hall, 2 P.M.
SCHUMANN AND PROKOFIEV
Yefim Bronfman, piano
Prokofiev: Piano Sonata No.2 in d
Schumann: Humoreske, Op.20
Schumann: Arabeske, Op.18 ☎ 1110
Prokofiev: Sonata No.6 in A
1 P.M. Pre-concert Lecture
Tickets: $25

Sunday, November 10
Avery Fisher Hall, 3 P.M.
AMSTERDAM BAROQUE ORCHESTRA
TON KOOPMAN, conductor
Barbara Schlick, soprano
Elisabeth Von Magnus, mezzo-soprano
Klaus Mertens, baritone
Bach: B-Minor Mass ☎ 1110
2 P.M. Pre-concert Lecture
Tickets: $35/25/15

Monday, November 11
Walter Reade Theater, 7:30 P.M.
SIMON KEENLYSIDE, baritone
Malcolm Martineau, piano
Tickets: $20

Thursday, November 14
Alice Tully Hall, 8 P.M.
New York Debut
ST. PETERSBURG CHAMBER CHOIR
NIKOLAI KORNIEV, conductor
Dmitri Hvorostovsky, baritone
Rachmaninoff: Liturgy Of St. John Chrystodom ☎ 1114
Remainder of program to be announced
7 P.M. Pre-concert Lecture
Tickets: $35

Sunday, November 17
Alice Tully Hall, 2 P.M.
JENNIFER LARMORE, mezzo-soprano ☎ 1117
Antoine Palloc, piano
Works By Handel, Purcell, Fauré, Gounod, Mozart, and Rossini
Tickets: $30

Monday, November 18
Walter Reade Theater, 7:30 P.M.
THE ST. PETERSBURG LEGACY: AKHAMATOVA, MAYOKOVSKY, AND SHOSTAKOVITCH
Da Camera of Houston
Readings from St. Petersburg's great literary figures who trace the creative life of Dmitri Shostakovich
Music of Shostakovich and others
Tickets: $20

Wednesday, November 20
Alice Tully Hall, 8 P.M.
GUARNERI STRING QUARTET
Cynthia Phelps, viola
Colin Carr, cello
Mendelssohn: Quartet in D, Op.44 No.1
Brahms: Sextet in B-flat ☎ 1120
Beethoven: Quartet in F, Op.135
Tickets: $30

Friday, November 22
Avery Fisher Hall, 8 P.M.
AMERICAN SYMPHONY ORCHESTRA
LEON BOTSTEIN, conductor
Arnold Schoenberg Choir
A "Politically Incorrect" Masterpiece
Schmidt: The Book of the Seven Seals ☎ 1112
6:30 P.M. Pre-concert Discussion
Tickets: $45/30/18

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Yefim Bronfman

Robert Schumann–the consummate romantic, the visionary, the dreamer–and Sergei Prokofiev–the sharp-edged neoclassicist, the Soviet nationalist. Worlds apart in musical temperament. Or are they? "Somehow, despite their differences, there is an important spiritual kinship," says pianist Yefim Bronfman who will explore the connection between these two towering composers in an intriguing three-concert series of solo piano music, chamber and vocal works. Bronfman will be assisted by some of the most gifted musicians of our time, including violinists Isaac Stern and Joshua Bell, soprano Barbara Hendricks, violist Lawrence Dutton, and cellist Lynn Harrell.

Sunday, November 24
Avery Fisher Hall, 3 P.M.
CZECH PHILHARMONIC
JIRI BELOLÁVEK, conductor
Alyssa Park, violin
Smetana: Excerpts from *Ma vlast*
Brahms: Violin Concerto in D
Dvořák: Symphony No.9 in e ("From the New World") ☎ 1124
Tickets: $45/35/20

DECEMBER

Monday, December 2
Walter Reade Theater, 7:30 P.M.
DAVID DANIELS, counter-tenor
Martin Katz, piano
Tickets: $20

Wednesday, December 4
Alice Tully Hall, 8 P.M.
SCHUMANN AND PROKOFIEV
Co-presented by The Chamber Music Society
Isaac Stern, violin
Joshua Bell, violin
Lawrence Dutton, viola
Lynn Harrell, cello
Yefim Bronfman, piano
Prokofiev: Violin Sonata in f
Schumann: Fantasiestücke for cello and piano, Op.73
Schumann: Piano Quintet in E-flat ☎ 1204
7 P.M. Pre-concert Lecture
Tickets: $38

Sunday, December 8
Walter Reade Theater, 11 A.M.
One-hour concert with coffee
QUARTETTO GELATO
Cynthia Steljes, oboe, English horn
Claudio Vena, viola, accordian, arranger
Peter De Sotto, tenor, violin, mandolin
George Meanwell, cello, guitar, mandolin
Di Lazzaro (arr. Vena): Chitarra Romana
Vena: Espagna Capriccioso
Puccini (arr. Vena): La Bohème Prelude and Aria
Handel-Halvorson: Passacaglia ☎ 1208
Innocenzi (arr. Vena): Addio Sogni di Gloria
Ponchielli (arr. Quartetto Gelato): Capriccio
Monti (arr. Quartetto Gelato): Czardas
Traditional (arr. Quartetto Gelato): O Waly, Waly
Tickets: $15

Sunday, December 8
Avery Fisher Hall, 3 P.M.
PAMELA FRANK, violin
PETER SERKIN, piano
Bach: Sonata No.3 in E, BWV ☎ 1016
Takemitsu: Hika (Elegie)
Mozart: Sonata for violin and piano in G, K.379 ☎ 1208
Lieberson: Variations for violin and piano
Busoni: Sonata No.2 for violin and piano
Tickets: $35/25/15

Monday, December 9
Walter Reade Theater, 7:30 P.M.
STEVE REICH 60th BIRTHDAY CELEBRATION
with the Bang on a Can All-Stars
All-Reich Program
Tickets: $25

Wednesday, December 11
Alice Tully Hall, 7:30 P.M.
70th ANNIVERSARY NAUMBURG FOUNDATION GALA CONCERT
Tickets: $50

Sunday, December 15
Alice Tully Hall, 2 P.M.
JOHN ALER, tenor ☎ 1215
Kenneth Merrill, piano
Tickets: $30

Wednesday, December 18
Alice Tully Hall, 8 P.M.
TOKYO STRING QUARTET
Peter Frankl, piano
Schubert: String Quartet in a, D.804 ☎ 1218
Laderman: Piano Quartet (*New York Premiere*)
Brahms: String Quartet in a, Op.51 No.2
Tickets: $30

JANUARY

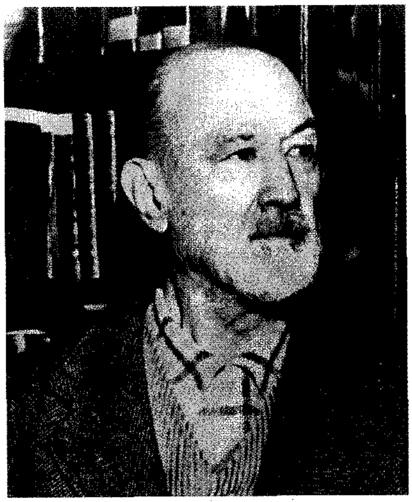
Sunday, January 12
Alice Tully Hall, 2 P.M.
EMERSON STRING QUARTET
Eric Shumsky, viola
Roberta Cooper, cello
Beethoven: Quartet in D, Op.18 No.3
Beethoven: Quartet in F, Op.59 No.1 ☎ 0112
Schoenberg: Verklärte Nacht, Op.4
1 P.M. Pre-concert Lecture
Tickets: $30

Sunday, January 12
Avery Fisher Hall, 3 P.M.
New York Recital Debut
CHRISTIAN ZACHARIAS, piano
Scarlatti: Eight Sonatas
Debussy: Eight Preludes
Schubert: Sonata in D, D. 850
Tickets: $35/25/15

Monday, January 13
Walter Reade Theater, 7:30 P.M.
CHRISTOPHER TAYLOR, piano
Bach: Fantasie and Fugue in a , BWD 904
Bolcom: Selections from 12 New Etudes (1986)
Bartok: Out of Doors
Schubert: Sonata in A, Op. Posth.
Tickets: $20

Friday, January 24
Avery Fisher Hall, 8 P.M.
AMERICAN SYMPHONY ORCHESTRA
LEON BOTSTEIN, conductor

Janina Fialkowska, piano
The Soul of Poland in Modern Times:
The Music of Karol Szymanowski
Slopiewnie for Solo Voice and orchestra
Symphony No.4 for piano and orchestra
("Symphonie Concertante")
Symphony No.3 for Tenor, Chorus, Orchestra
("The Song of The Night") ☎ 0124
Pre-concert discussion at 6:30 P.M.
Tickets: $45/30/18



Charles Ives

AMERICAN MUSIC: Lou Harrison Celebration, Charles Ives

He was an insurance salesman who changed the course of American music. Maverick New Englander Charles Ives composed hundreds of works, decades ahead of their time, earning him the epitaph "the father of nearly everything American in American music." This season, Great Performers brings the Bard Music Festival in New York back for an intensive weekend that looks at Ives, the man, and his music.

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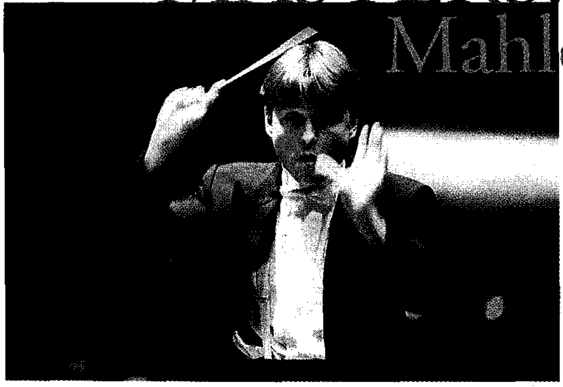
SYMPHONIC MASTERS: Mahler's Ninth



Esa-Pekka Salonen

"A symphony must be like the world," Gustav Mahler once said, "it must embrace everything." Of all his symphonies, none reflects Mahler's rich inner world more than the Ninth, with its deep passions, intense emotion, and profound spiritual longing. What better work to inaugurate Great Performers' 1996-1997 Symphonic Masters series? Come hear Yevgeny Svetlanov lead the acclaimed State Symphony of Russia in this powerful 20th-century masterpiece. Then return for performances by four of the world's most accomplished orchestras–the Vienna Symphony, the Czech Philharmonic, the Orchestre National de France, and the Los Angeles Philharmonic.

Sunday, January 26
Alice Tully Hall, 5 P.M.
TERESA BERGANZA, mezzo-soprano ☎ 0126
Juan-Antonio Alvarez Parejo, piano
Tickets: $40

FEBRUARY

Sunday, February 2
Alice Tully Hall, 2 P.M.
New York Recital Debut
SUSAN GRAHAM, mezzo-soprano
Steven Blier, piano
Tickets: $30

Sunday, February 2
Avery Fisher Hall, 3 P.M.
ORCHESTRE NATIONAL DE FRANCE
CHARLES DUTOIT, conductor
Alexei Kuznetsov and Valentina Lisitsa, pianos
Ravel: Valses nobles et sentimentales
Poulenc: Concerto for Two pianos in d
Rimsky-Korsakov: Scheherazade ☎ 0202
2 P.M. Pre-concert Lecture
Tickets: $45/35/20

Saturday, February 8
Alice Tully Hall, 8 P.M.
New York Debut
NEW EUROPEAN STRINGS
DMITRY SITKOVETSKY, conductor and violin
Strauss: Overture to Capriccio*
Stravinsky: Concerto for Orchestra*
Bach: Goldberg Variations* ☎ 0208
(*Transcribed for chamber orchestra by D. Sitkovetsky)
7 P.M. Pre-concert Lecture
Tickets: $30

Sunday, February 9
Alice Tully Hall, 2 P.M.
EMERSON STRING QUARTET
Beethoven: Quartet in c, Op.18 No.4
Ravel: Quartet in F ☎ 0209
Stravinsky: Three Pieces
Beethoven: Quartet in e, Op.59 No.2
1 P.M. Pre-concert Lecture
Tickets: $30

Sunday, February 9
Avery Fisher Hall, 3 P.M.
ORCHESTRA NATIONAL DE FRANCE
CHARLES DUTOIT, conductor
Pinchas Zukerman, violin
Berlioz: Overture to Benvenuto Cellini
Beethoven: Violin Concerto in D ☎ 0209
Stravinsky: Petrouchka (1911)
Tickets: $45/35/20

Monday, February 10
Avery Fisher Hall, 7:30 P.M.
BUDAPEST FESTIVAL ORCHESTRA
IVAN FISCHER, conductor
Robert McDuffie, violin
Bartók: Transylvanian Dances; Romanian Dances
Mendelssohn: Violin concerto ☎ 0210
Brahms: Symphony No.1 in c
Tickets: $35/25/20

Monday, February 10
Walter Reade Theater, 7:30 P.M.
ANNER BYLSMA, cello
Bach Suites ☎ 0210
Tickets: $20

Wednesday, February 12
Alice Tully Hall, 8 P.M.
GUARNERI STRING QUARTET
Ida Kavafian, viola
Peter Wiley, cello
Beethoven: Quartet in B-flat, Op.18 No.6
Bridge: Sextet in E-flat
Schubert: Quartet in d ("Death and the Maiden") ☎ 0212
Tickets: $30

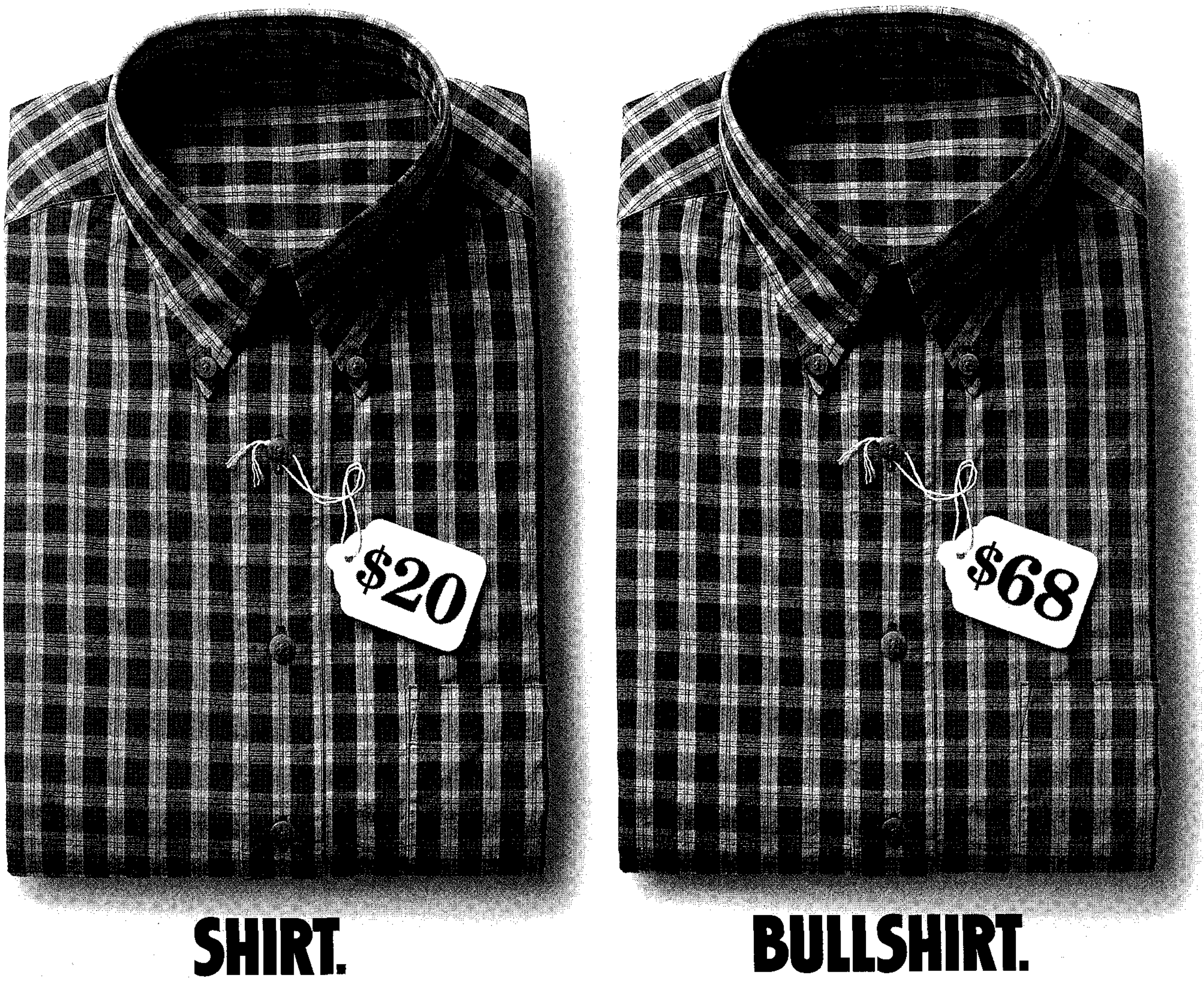
Sunday, February 16 Limited Availability
Alice Tully Hall, 2 P.M.
New York Recital Debut
RUTH ANN SWENSON, soprano ☎ 0216
WARREN JONES, piano
Tickets: $30

Sunday, February 16
Avery Fisher Hall, 3 P.M.
IVO POGORELICH, piano
Tickets: $40/30/20

Sunday, February 23
Walter Reade Theater, 11 A.M.
One-hour concert with coffee
HESPERUS ☎ 0223
Scott Reiss and Tina Chancey, co-directors
A program of music spanning five centuries on 30 instruments, including the hammer dulcimer, ukelele, steel guitar, and Jew's harp
Tickets: $15

Sunday, February 23
Avery Fisher Hall, 3 P.M.
BRANDENBURG ENSEMBLE
Jaime Laredo, violin
Leila Josefowicz, violin
Andreas Haefliger, piano
Bach: Concerto for Two Violins
Mozart: Piano Concerto in E-flat, K.271
Haydn: Violin Concerto in C
Mozart: Symphony No. 29 in A, K.201 ☎ 0223
Tickets: $35/25/15

Wednesday, February 26
Alice Tully Hall, 8 P.M.
TOKYO STRING QUARTET
Schubert: String Quartet in D, D.94
Debussy: String Quartet in g ☎ 0226
Brahms: String Quartet in C, Op.51 No.1
Tickets: $30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Vladimir Ashkenazy

Technical mastery coupled with superb artistry–these are the hallmarks of the true virtuoso. Great Performers' Virtuoso Recital series brings to Avery Fisher Hall 10 outstanding instrumentalists for their only New York recitals this season. The spotlight is on the piano: Vladimir Ashkenazy puts down his baton to make a rare appearance as a recitalist. French master Jean-Yves Thibaudet pays an all-too infrequent visit to these shores. The electrifying Ivo Pogorelich returns to New York, while Christian Zacharias makes an eagerly anticipated New York debut.

MARCH

Sunday, March 2
Alice Tully Hall, 2 P.M.
EMERSON STRING QUARTET
Beethoven: Quartet in F, Op.18 No.1
Webern: Five Movements for String Quartet, Op.5
Bartók: Quartet No.3
Beethoven: Quartet in C, Op.59 No.3 ☎ 0302
1 P.M. Pre-concert Lecture
Tickets: $30

Sunday, March 2
Avery Fisher Hall, 3 P.M.
ANNE-SOPHIE MUTTER, violin
Lambert Orkis, piano
Brahms: Violin Sonatas ☎ 0302
Tickets: $40/30/20

Monday, March 3
Walter Reade Theater, 7:30 P.M.
KAFKA'S VISION
Da Camera of Houston
Kafka's Vision
Short stories and parables of Franz Kafka paired with works of his contemporary, composer Erwin Schulhoff
Tickets: $20

Wednesday, March 5
Alice Tully Hall, 8 P.M.
SCHUMANN AND PROKOFIEV
Yefim Bronfman, piano
Barbara Hendricks, soprano
Prokofiev: The Ugly Duckling for Soprano and Piano ☎ 0305
Songs By Schumann
Prokofiev Piano Works
Tickets: $25

Sunday, March 9
Walter Reade Theater, 11 A.M.
One-hour concert with coffee
ANGELA CHENG, piano
Mozart: Sonata in C, K.330 ☎ 0309
Chopin: Ballade in g, Two Mazurkas,
Polonaise-Fantasie in A-Flat
Schumann: Faschingsschwank Aus Wien
Tickets: $15

Sunday, March 9
Avery Fisher Hall, 3 P.M.
VLADIMIR ASHKENAZY, piano
Works by Beethoven and Prokofiev
Tickets: $50/35/20

Wednesday, March 12
Avery Fisher Hall, 8 P.M.
AMERICAN SYMPHONY ORCHESTRA
LEON BOTSTEIN, conductor
Dreams and Realities: Re-Inventing America, 1929-1942
Copland: *Fanfare for the Common Man* ☎ 0312
Converse: *American Sketches (Seeing America First)*
Copland: *Statements*
Seeger: *Rissolty-Rossolty* (1939)
Siegmeister: *Abraham Lincoln Walks at Midnight*
Harris: The Folk Song Symphony (Symphony No.4)
6:30 P.M. Pre-concert Discussion
Tickets: $45/30/18

Wednesday, March 12 SOLD OUT
Alice Tully Hall, 8 P.M.
PETER SCHREIER, tenor ☎ 0312
ANDRAS SCHIFF, piano
All-Schubert program:
Die schöne Müllerin
Piano Sonata in G, D.894
7 P.M. Pre-concert Lecture
Tickets: $35

Friday, March 14 Limited Availability
Alice Tully Hall, 8 P.M.
PETER SCHREIER, tenor
ANDRAS SCHIFF, piano
All-Schubert program:
Winterreise
Piano Sonata in A, D.959 ☎ 0314
7 P.M. Pre-concert Lecture
Tickets: $35

Saturday, March 15
Alice Tully Hall, 8 P.M.
PETER SCHREIER, tenor
ANDRAS SCHIFF, piano
All-Schubert program:
Die Schwanengesang
Piano Sonata in B-flat, D.960 ☎ 0315
Tickets: $35

Monday, March 17
Walter Reade Theater, 7:30 P.M.
BANG ON A CAN ALL-STARS, PART I ☎ 0317
Tickets: $18

Thursday, March 20 SOLD OUT
Alice Tully Hall, 8 P.M.
CECILIA BARTOLI, mezzo-soprano ☎ 0320
JAMES LEVINE, piano
Tickets: $45

Saturday, March 22
Alice Tully Hall, 8 P.M.
LES PERCUSSIONS DE STRASBOURG
World renowned all-percussion ensemble from France
Grisey: Tempus Ex Machina
Varèse: Ionisation ☎ 0322
Hurel: Kits
Taïra: Hiérophonie
Xénakis: Pléïades
Tickets: $25

Sunday, March 23
Walter Reade Theater, 11 A.M.
One-hour concert with coffee
EMPEROR STRING QUARTET
Britten: Quartet No.1
Ravel: Quartet in F ☎ 0323
Tickets: $15

Sunday, March 23
Alice Tully Hall, 2 P.M.
CHOROVAYA AKADEMIA
ALEXANDER SEDOV, conductor
Male a cappella choir from Moscow
Tchaikovsky: Selections from Liturgy
of St. John Chrystodom, Op. 41 ☎ 0323
Works by Russian liturgical composers from the 19th century, including a chant from the Kiev Cave Monastery
1 P.M. Pre-concert Lecture
Tickets: $30

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STRING QUARTETS:
Emerson String Quartet (Beethoven)

Emerson String Quartet

The string quartets of Beethoven have been called the Bible of music, the backbone of chamber literature, the first really modern music. These majestic works, ranging from the early Opus 18 quartets to those written in the last months of the composer's life, blazed a trail leading to the great quartets of the 20th century. Great Performers is honored to present one of the preeminent chamber ensembles, the Emerson String Quartet, in a two-season traversal of all 16 of Beethoven's masterpieces, side-by-side with the great quartets of our era, by Bartók, Ravel, Webern, and other towering composers.

Sunday, March 23
Avery Fisher Hall, 3 P.M.
RICHARD GOODE, piano
Tickets: $35/25/15

Sunday, March 23
Alice Tully Hall, 5 P.M.
New York Recital Debut
GALINA GORCHAKOVA, soprano ☎ 0323
Larissa Gergieva, piano
Tickets: $30

Monday, March 24
Walter Reade Theater, 7:30 P.M.
FRANCES LUCEY, soprano ☎ 0324
Donald Sulzen, piano
Works by Schubert, Bizet, Fauré, Hahn, Strauss, and Irish folk songs
Tickets: $20

Sunday, March 30
Avery Fisher Hall, 3 P.M.
ACADEMY OF ANCIENT MUSIC
CHRISTOPHER HOGWOOD, conductor
Emma Kirkby, soprano
Andrew Manze, violin
Handel: Concerto grosso in e, Op.6 No.3
Handel: Motet "Silete Venti" for soprano
Bach: Violin Concerto in a, BWV ☎ 1041
Bach: Wedding Cantata, BWV 202 ☎ 0330
Tickets: $35/25/15

APRIL

Sunday, April 6
Walter Reade Theater, 11 A.M.
One-hour concert with coffee
FREDERIC CHIU, piano
Works by Chopin, Schubert/Liszt, and Mendelssohn
Tickets: $15

Sunday, April 6
Alice Tully Hall, 2 P.M.
New York Recital Debut
BO SKOVHUS, baritone ☎ 0406
WARREN JONES, piano
Tickets: $30

Monday, April 7
Walter Reade Theater, 7:30 P.M.
THE MUSICAL WORLD OF THOMAS MANN
Da Camera of Houston
Readings from Thomas Mann, including *Doctor Faustus;* Music of Beethoven, Mahler, and Schoenberg
Tickets: $20

Monday, April 7
Avery Fisher Hall, 8 P.M.
A TRIBUTE TO THE AMERICAN MUSICAL
Broadway highlights performed by:
Renee Fleming, soprano
Elizabeth Futral, soprano
Marilyn Horne, mezzo-soprano
Frederica von Stade, mezzo-soprano
Jerry Hadley, tenor
Dwayne Croft, baritone
Samuel Ramey, bass
Paul Gemignani, conductor
Tickets: $75/50/35

Saturday, April 12
Alice Tully Hall, 8 P.M.
HÅKAN HAGEGÅRD, baritone ☎ 0412
WARREN JONES, piano
Tickets: $35

Sunday, April 13
Walter Reade Theater, 11 A.M.
One-hour concert with coffee
COLORADO STRING QUARTET
Mozart: Quartet in F, K.590 ☎ 0413
Debussy: Quartet in g, Op.10
Tickets: $15

Sunday, April 13
Avery Fisher Hall, 3 P.M.
AMERICAN SYMPHONY ORCHESTRA
LEON BOTSTEIN, conductor
Against the Grain: The German Influence in French Music at the Turn of the Century
D'Indy: Istar ☎ 0413
Schmitt: Psalm 47 for soprano, organ, chorus, and orchestra
Magnard: Symphony No. 3 in b
1:30 P.M. Pre-concert Discussion
Tickets: $45/30/18

Monday, April 14
Walter Reade Theater, 7:30 P.M.
BANG ON A CAN ALL-STARS, PART II ☎ 0414
Tickets: $18

Wednesday, April 16
Alice Tully Hall, 8 P.M.
GUARNERI STRING QUARTET
Steven Tenenbom, viola
Timothy Eddy, cello
Mozart: Quartet in F, K.168
Bartók: Quartet No.1
Dvorák: Sextet in A, Op.48 ☎ 0416
Tickets: $30

Sunday, April 20
Avery Fisher Hall, 3 P.M.
JEAN-YVES THIBAUDET, piano
Debussy: 12 Preludes (Book No.2); L'Isle Joyeuse
Liszt: Jeux d'eau a la Ville d'Este ☎ 0420; Ballade No.2; Recitative and Romance "O du mein holder Abendstern" from *Tannhäuser;* Liebestod from *Tristan und Isolde;*
Paraphrase from *Rigoletto*
Tickets: $35/25/15

Tuesday, April 22
Alice Tully Hall, 8 P.M.
JULIAN BREAM, guitar
Tickets: $30

Wednesday, April 23
Alice Tully Hall, 8 P.M.
EMERSON STRING QUARTET
Beethoven: Quartet in E-flat, Op.74 ("Harp")
Janáček: Quartet No.1 ("Kreutzer Sonata")
Barber: Adagio (from String Quartet, Op.11) ☎ 0423
Beethoven: Quartet in f, Op.95 ("Serioso")
Tickets: $30

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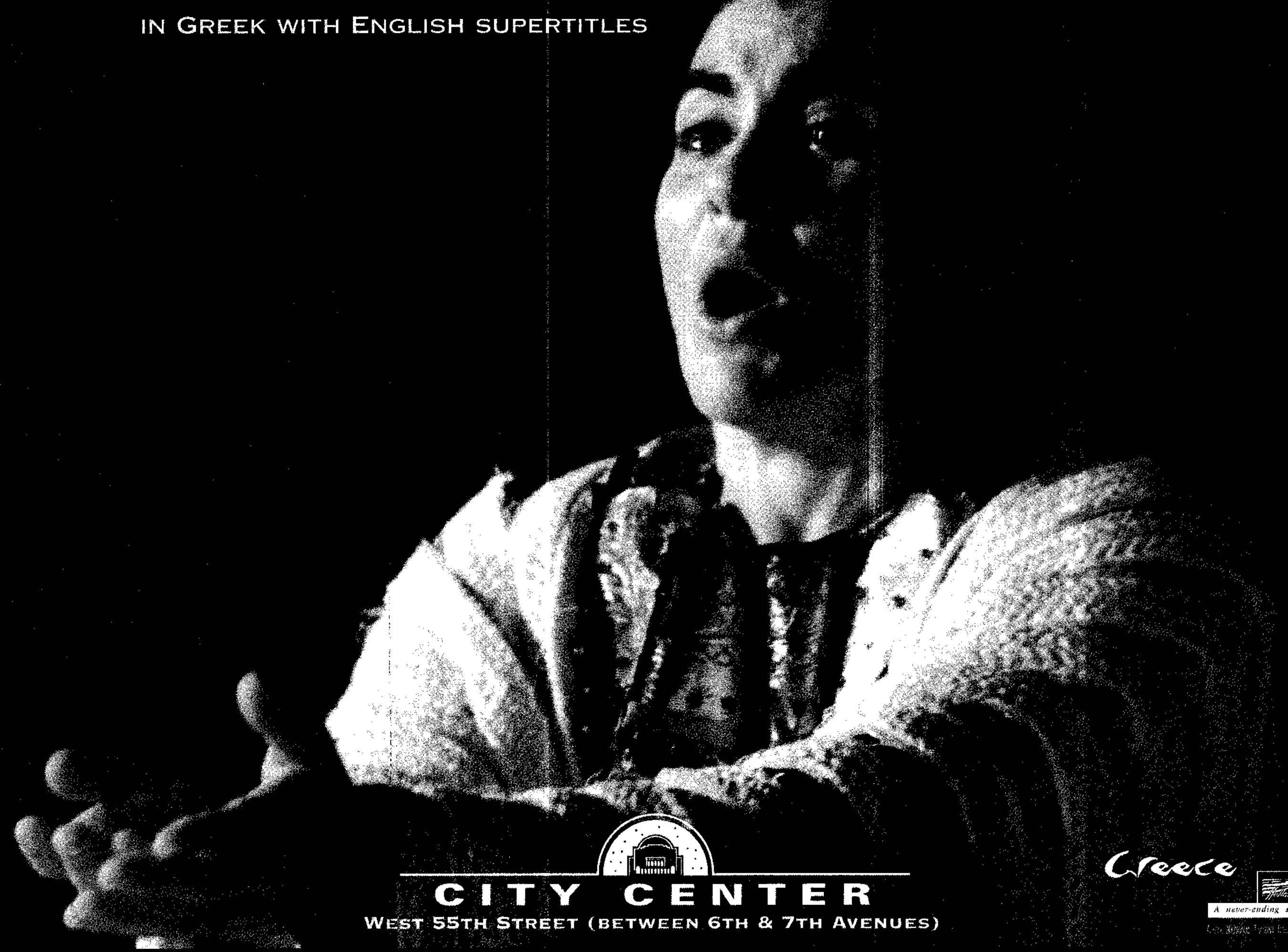

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Since the collapse of the Soviet Union, fascination with Russian-Orthodox liturgical music has skyrocketed in the west. This season, Great Performers offers New York concert-goers the chance to experience this ancient, powerful vocal tradition that has inspired Russia's greatest composers throughout the centuries. Music of the Spirit, a two-concert series, features the St. Petersburg Chamber Choir in its New York debut, as it presents Rachmaninoff's sublime *Liturgy of St. John Chrystodom* with the extraordinary baritone Dmitri Hvorostovsky. Also appearing is the Chorovaya Akademia, the male a cappella choir from Moscow, back by popular demand.

Thursday, April 24
Alice Tully Hall, 8 P.M.
PIANO CIRCUS
Unique six-piano ensemble from London
Fitkin: Log
Lang: Face so Pale
Richter: Mazuzo Dream
Wolfe: My Lips from Speaking
Palmer: Circus Dog
Reich: Six Pianos
Tickets: $25

Saturday, April 26
Alice Tully Hall, 8 P.M.
STUTTGART CHAMBER ORCHESTRA
Dennis Russell Davies, conductor
Wu Man, p'i-p'a
Ursula Oppens, piano
Lou Harrison, narrator
All-Lou Harrison program
Piano concerto ☎ 0426
Concerto for P'i-p'a (*World Premiere*)
Suite from the Marriage at the Eiffel Tower
7 P.M. Pre-concert Lecture
Tickets $25

Sunday, April 27
Avery Fisher Hall, 3 P.M.
HANOVER BAND
NICHOLAS MCGEGAN, conductor
Nathalie Stutzmann, contralto
Schubert: Symphony No.8 in b ("Unfinished") ☎ 0427
Rarely performed Mozart Arias
Beethoven: Symphony No.6 in F ("Pastoral")
Tickets: $35/25/15

Monday, April 28
Walter Reade Theater, 7:30 P.M.
MICHAEL BORISKIN, piano
The Equal-Tempered Lou Harrison
Sarabande, Prelude for Grand Piano, Tady's Tango, Suite for Piano ☎ 0428, Triphony, Three Waltzes, and more
Post-concert Discussion with Michael Boriskin and Lou Harrison
Tickets: $20

MAY

Thursday, May 1
Alice Tully Hall, 8 P.M.
LOS ANGELES PHILHARMONIC NEW MUSIC GROUP
ESA-PEKKA SALONEN, conductor
Works by Xenakis and Hillborg, among others
Tickets: $25

Friday, May 2
Avery Fisher Hall, 8 P.M.
LOS ANGELES PHILHARMONIC
ESA-PEKKA SALONEN, conductor
Yefim Bronfman, piano
Bartók: Piano Concerto No.2
Bruckner: Symphony No.4 ("Romantic") ☎ 0502
Tickets: $45/35/20

Sunday, May 4
Avery Fisher Hall, 3 P.M.
LOS ANGELES PHILHARMONIC
ESA-PEKKA SALONEN, conductor
Mussorgsky: Night on Bald Mountain
Debussy: La mer
Stravinsky: The Rite of Spring ☎ 0504
2 P.M. Pre-concert Lecture
Tickets: $45/35/20

Monday, May 5
Walter Reade Theater, 7:30 P.M.
CHARLES ROSEN, piano
Tickets: $20

Monday, May 12
Walter Reade Theater, 7:30 P.M.
CHARLES ROSEN, piano
Tickets: $20

Tuesday, May 13 Limited Availability
Alice Tully Hall, 8 P.M.
MITSUKO SHIRAI, mezzo-soprano ☎ 0513
Hartmut Höll, piano
Tickets: $25

Wednesday, May 14
Avery Fisher Hall, 8 P.M.
AMERICAN SYMPHONY ORCHESTRA
LEON BOTSTEIN, conductor
Admiration and Emulation:
The Friendship of Brahms and Dvořák
Dvořák: Symphony No.6 in D
Brahms: Symphony No.2 in D ☎ 0514
Pre-concert performance of Brahms's two-piano version of Symphony No.2
Tickets: $45/30/18

Sunday, May 18
Alice Tully Hall, 2 P.M.-10:30 P.M.
BANG ON A CAN MARATHON ☎ 0518
Tickets: $15

Monday, May 19
Walter Reade Theater, 7:30 p.m.
NANCY MAULTSBY, mezzo-soprano
Tickets: $20

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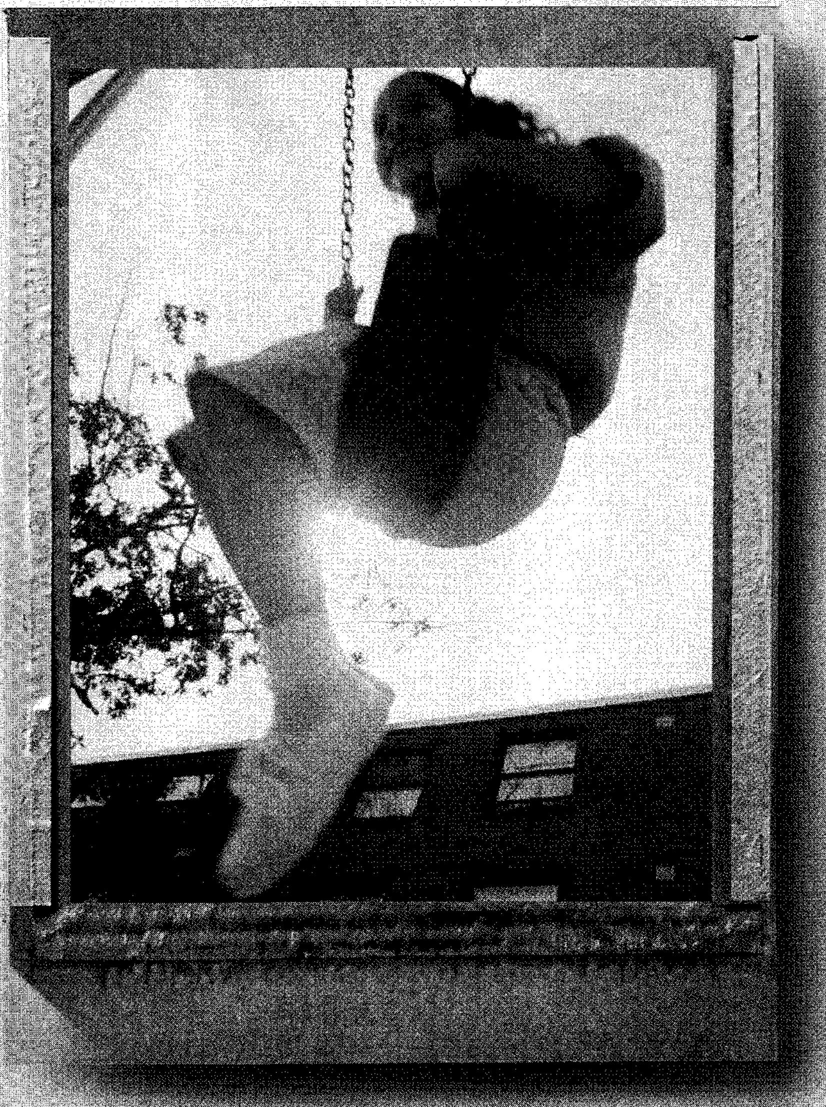

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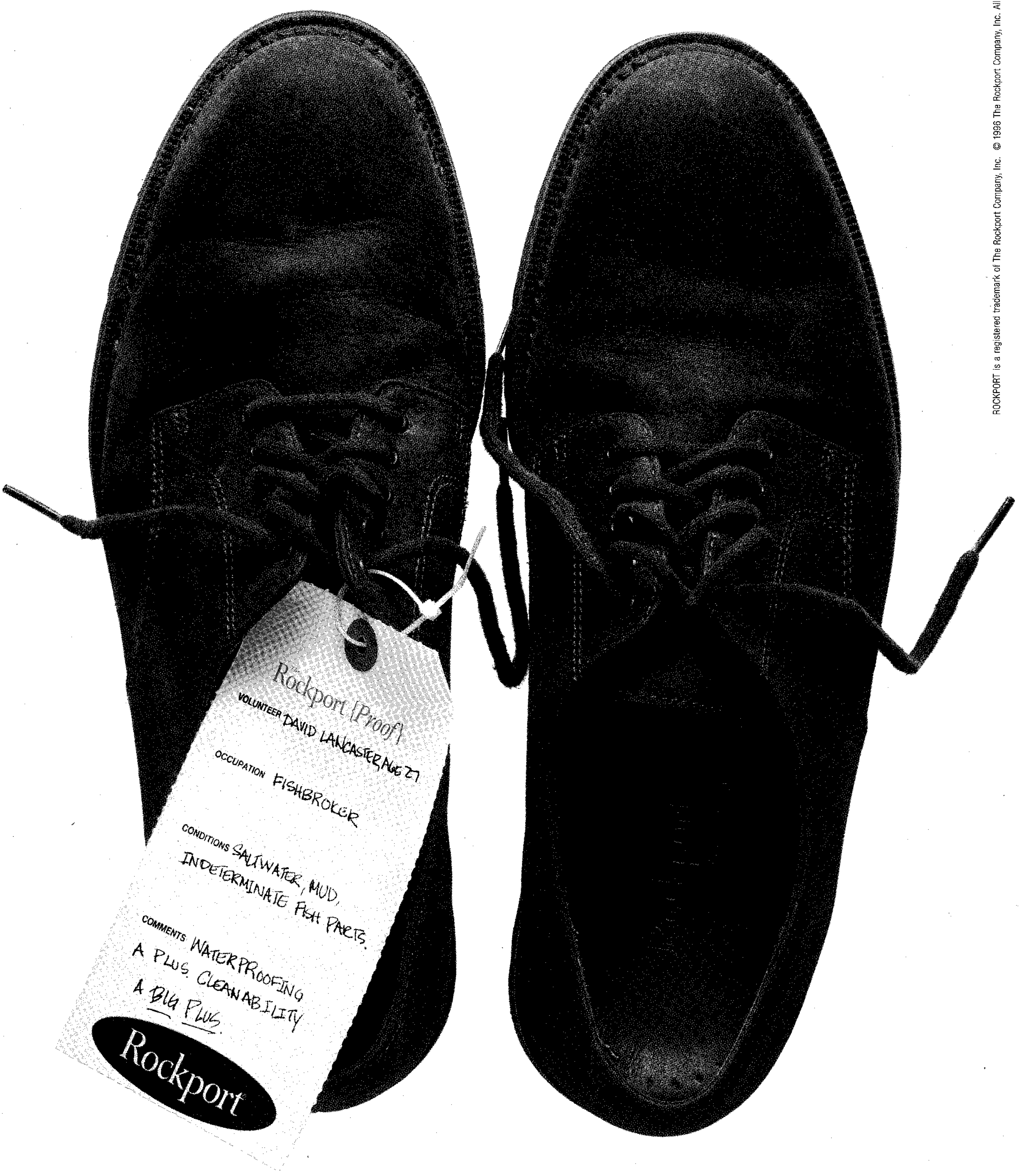
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From Zabar's, dried strawberries, blueberries, and mangoes; from Mercer Street, secondhand shmattes *from Armani, Alaïa, et alia.*

JUST IN TIME FOR THE HOLIDAYS, Zabar's is putting selected Kosher victuals on sale. Pinney's presliced Scottish salmon, was $19.95 a pound, now $15.95; cans of Zabar's Colombian and Special Blend coffees, none *trayf,* were $5.49, now $4.98; all salads from Sabra (eggplant, artichoke, and tuna), 50 cents off. As a favor to *New York,* Mr. Zabar agreed to include some of his amazing dried fruits in the sale even though they don't carry rabbinical approval. For example, dried mango, was $13.98 a pound, now $10.98; dried strawberries, were $15.98 a pound, now $10.98; dried blueberries, were $10.98 a pound, now $8.98. *Zabar's, 2245 Broadway, at 80th Street (787-2000); A.E., M.C., V., checks; Mon.–Fri. 8 a.m.–7:30 p.m., Sat. till 8 p.m., Sun. 9 a.m.–6 p.m.; through 9/30.*

The Drawing Room

BACK IN THE THE SIXTIES, JOAN BERG VICtor got her master's in fine arts at Yale. Now, from her Park Avenue apartment-cum-studio, she holds drawing classes after which, salon-style, students often hang out and drink wine. Based on the idea that absolutely anyone can learn how to draw, her classes are small (six to eight people)—"totally unintimidating," a student says—and meet once a week for ten weeks. Both beginner- and intermediate-level classes are available. *Call 988-2773 for information .*

Sunny, Not Cher

IT ISN'T EASY TO FIND A BARGAIN ON THE ritzier-than-thou isle of St. Barts. But the cushy resort Hotel Guanahani has an October package that includes five nights in a room with a king-size bed, continental breakfast (you can order it from room service or have it oceanside), and dinner nightly at Bartolomeo, a highly respected Mediterranean restaurant. The package rate of $1,025 per room for five nights may not seem cheap, but regular rack rates during the high season begin at $385 for a standard room, and dinner at Bartolomeo runs $150 for two. *Hotel Guanahani; for reservations and information, call the Leading Hotels of the World at 800-223-6800. Through 10/31.*

DO NOT PHONE: Send suggestions to Dany Levy, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

House & Garden

WALK INTO THE GARDEN SHOP TREILLAGE and you find yourself *wanting* things, not the least of which is a big house in Provence to put everything in. Some of the goodies: carved birdhouses, stone urns, fountains, wooden sculptures, trellises, benches, and giant lanterns. Teak coffee tables, were $300, now $150; wall sconces, were $425, now $212; hanging lanterns, were $650, now $325; glazed French slipware, baskets, aviaries—and more. *Treillage, 418 East 75th Street (535-2288); A.E., M.C., V., checks; Tues.–Thurs. 10 a.m.–5 p.m.; 9/10–9/12.*

Imported Waters

FOR THOSE WHO JUST HAVEN'T QUITE MANaged to get over to Tuscany to experience the waters at the renowned Terme di Saturnia Spa, the New York outpost has just moved to its own nook on West 57th Street. Saturnia's fall treatment special includes a facial with plankton mask, an aromatherapy massage, a manicure, and a pedicure. Usually $175, it's now $120. *Terme di Saturnia at Studio 57 Skin and Body Care Spa, 57 West 57th Street (758-6383); A.E., M.C., V., checks; Tues.–Sat. 10 a.m. till last appointment; through 9/30.*

Under Wraps

THE BEST THING about New and Almost New, the resale shop in SoHo, is that practically nobody's heard of it (until this week, that is). That's not to say that the clothing isn't just as modish as the stuff everyone snaps off the racks in other consignment shops, but here you get first dibs on such coups as a black Alaïa leather trench coat, $480; Chanel leather belts, $30–$199; suede Gucci loafers, $40; navy Giorgio Armani jacket, $90. *New and Almost New, 65 Mercer Street, near Broome Street (226-6677); A.E., M.C., V.; Wed.–Fri. noon–6:30 p.m.; Sat., Sun. 1–6 p.m.*

Through the Looking Glass

THE FOLKS OVER AT GLAAASS HAVE GOT more than 40 patterns of flat glass as well as mirrors of every kind. They cut to size for everything from shelves and tabletops to display cases and photography backdrops. Order now and get 20 percent off all custom items (labor for installation is extra). *Glaaass Company, Inc., 152 West 26th Street (463-8000); A.E., M.C., V., checks; Mon.–Thurs. 8:30 a.m.–5:25 p.m., Fri. till 5 p.m.; through 10/9.*

Media Clips

THIS WEEK, ANYONE CAN WALK INto the Tortoise & the Hare and get his or her bangs cut free. That's reason enough to visit this salon that specializes in haircuts for kids, but if the little ones need further coaxing, just mention the Sony Playstations and Sega Saturn on hand to distract reluctant customers. Selected items are 20 percent off; and there are discounts on adult cuts too: "mommy" cuts, were $35, now $30; "daddy" cuts, were $30, now $25. *The Tortoise & the Hare, 1470 York Avenue (472-3399); M.C., V.; Tues.–Fri. 10 a.m.–5:30 p.m., Sat. 9 a.m.–5:30 p.m.; through 9/21.* ■

Preserve summer: Zabar's dried-fruit salad.

Photograph by James Worrell.

MOVIES DAVID DENBY

He's Come Undone

'The Trigger Effect,' which starts out sharp and creepy—Hitchcockian, even—gets mucked up when the plot shifts into a predictable suburban-love-triangle potboiler.

Left to right, Dermot Mulroney, Kyle MacLachlan, and Elisabeth Shue get trigger-happy.

AMERICAN MOVIES DESPERATELY NEED A SHOT IN the rump, a charge of ambition and style. I was excited by a few brilliant scenes at the beginning of what turns out to be a rather rum movie, **The Trigger Effect**—the first film directed by screenwriter David Koepp. In the suburbs outside a great American city, the power has blacked out, the streets are chaotic, and a settled bourgeois and householder, Kyle MacLachlan, is in a pickle: His little baby girl has an ear infection. When MacLachlan can't get the medicine for her, he steals it from a drugstore, and as the druggist and a security guard race after him, he runs wildly down the streets like a teenager. What's disturbing is not so much the theft, which is almost justified, but MacLachlan's wild exhilaration. In David Lynch's flowers-of-evil bouquets *Blue Velvet* and *Twin Peaks,* MacLachlan was eerily straight, his delivery so rationally measured, even in nuttily irrational situations, that one wondered what demons his earnestness was covering. MacLachlan carries chaos within him, and when he gets home, Elisabeth Shue, who plays his dissatisfied wife—a time bomb waiting for a fuse—becomes excited by her husband's larcenous behavior. Suddenly her boring husband doesn't seem so boring. These two cling to security and long for danger at the same time; soon enough they get more danger than they can possibly handle.

In these early scenes, David Koepp (who wrote *Jurassic Park* and *Mission: Impossible,* among many other movies) evokes the Hitchcock who injected menace into the silences of routine domestic scenes; and Koepp shows traces of his Spielberg collaboration too—the slightly bluish light scheme (the glam-fluorescent look) and the images of suburban peace are reminiscent of Spielberg's mood of surreal wonder. This suburb, however, is just barely holding on to civilization. Working with the cinematographer Newton Thomas Sigel, Koepp follows, in a continuous tracking shot, MacLachlan and Shue as they enter a movie theater and go up the escalator, past the candy stand, and into the auditorium—the camera recording, as it moves, a variety of unpleasant incidents, exchanges of insults, the sandpapery friction of race against race, body against body, nerve end against nerve end. Tracking shots usually connect the fragments of our world; Koepp's gliding camera suggests how Americans are now connected mainly by suspicion and distaste. And at first, Koepp appears to have the smarts to understand that American touchiness has become a joke; we're a nation of the aggrieved in which everyone imagines himself a victim of everyone else. We see insults and slights where none exist, and in *The Trigger Effect,* everyone is primed to respond, shooting someone else so he doesn't get shot first.

The opening scenes are both edgy and satirical, and if Koepp had stayed with that fascinating mix, he might have made a classic. But the

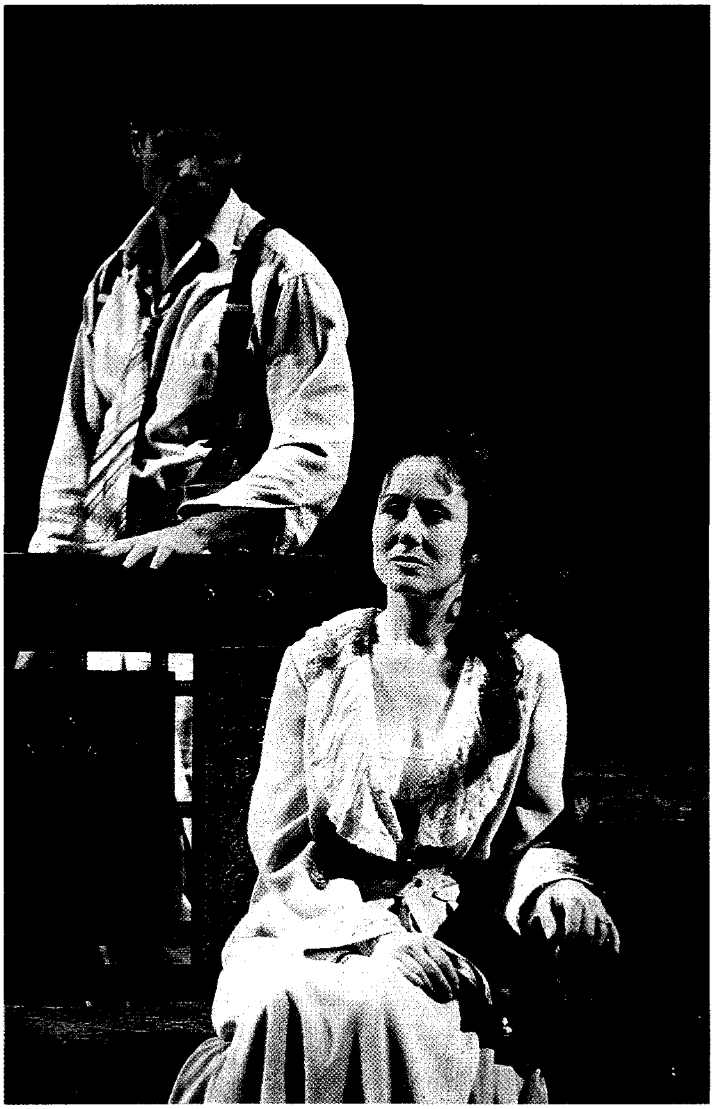
(continued on page 72)

Photograph Deanna Newcomb/Gramercy Pictures.

THEATER JOHN SIMON

Cruel Summer

Tennessee Williams's 'Summer and Smoke,' in a Roundabout production without fire or heat; Howard Crabtree's 'When Pigs Fly,' a gay revue that's also merry.



Summer stock: Harry Hamlin and Mary McDonnell in *Summer and Smoke.*

THERE IS SOMETHING DISCONcerting about **Summer and Smoke,** a play its author disavowed, preferring to it a later—and to my mind weaker—rewrite, *Eccentricities of a Nightingale.* This 1948 work already signals two of Tennessee Williams's failings: a thematic repetitiveness and the crippling effort to outbid the controlled hysteria of his masterpieces, *The Glass Menagerie* and *A Streetcar Named Desire.*

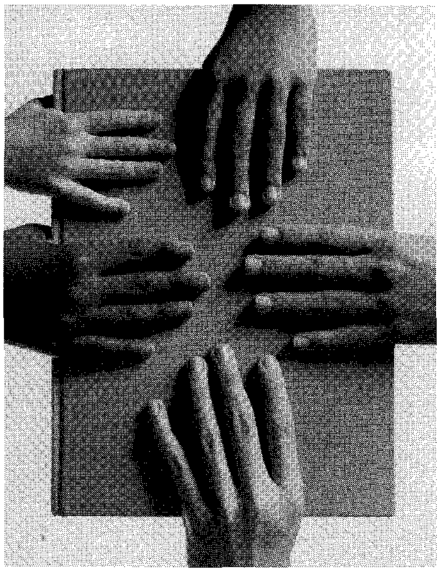
All the same, the play addresses with some success the fascinating theme of a man and a woman, fundamentally right for each other, missing out because of faulty timing. Alma is the artistic and passionate but repressed and straitlaced daughter of a puritanical minister and his loony wife; John Buchanan Jr. is the discontented doctor son of widowed Dr. John Buchanan, loath to take over dad's practice when he'd much rather pursue adventure in South America. So he channels his frustration into drinking and womanizing. Alma, a singing teacher and bluestocking, makes much of the fact that her name means "soul" in Spanish; John, who keeps a large anatomical chart in his office, insists that it shows brain, belly, and balls but no trace of a soul.

Unequal yet fond playmates since childhood, John and Alma, though antithetical in their moral codes and different on the outside, are alike in an inner intensity that, unluckily, progresses on conflicting timetables. When one is ready for an affair, the other is not, and vice versa; there are always circumstances to impede the coming-together of body and soul. Overlooking their struggles is the statue of an angel above a fountain in the park, a sculpture whose semi-eroded title at the base is *Eternity.* Williams was never frugal with his symbolism.

So carried away is he with the agon of Flesh and Spirit that he quite neglects the subsidiary characters and even introduces facile melodramatics to settle their hash. But if the two principals are in command and the director knows his stuff, the play can work. David Warren, however, directs his actors ham-fistedly into underlining and overplaying, so that even the gifted Mary McDonnell does only tolerably, whereas, acting half as much, she could have been splendid. As Nellie, the simple small-town girl, the attractive Hayley Sparks is goosed into portraying a creature more maniacal than either Alma or her crazy mother. Only Harry Hamlin, an uncharismatic John, proves too stolid even for Warren's cattle prod.

Derek McLane, the outstanding set designer, errs, for once, misled partly by the author's pretentious production notes and partly by the physical limitations of the Roundabout Theatre's stage. In trying to focus throughout on the sky—as Williams symbolistically instructs the designer to do—McLane felt impelled to make much of the scenery (including the anatomical chart important enough to have begun as the protagonist; the play's working title was *Chart of Anatomy*) and turned

Photograph by Joan Marcus.



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it into something diaphanous and ghostly rather than the gaudy flesh-and-blood-and-bone thing it so acutely needs to be. The other dominant, the angel, is shortchanged by technical strictures, so that instead of being an elevated figure "brooding over the course of the play," he is a dainty figurine over a diminutive fountain, decorative rather than doom-laden.

Be that as it may, the contest between this hyperactive Alma and leaden Dr. John never ignites with the tragic grandeur of the Might Have Been. Then again, Kenneth Tynan may have been right to judge the characters "too slight to sustain the consuming emotions . . . bestowed on them."

THE CLOSE-KNIT DIRECTOR-AND-DESIGNER team of Brian Kulick and Mark Wendland has given us a Central Park **Timon of Athens** distinguished for neither its concept nor its cast but for its casters. The set is a huge box that can be variously outfitted or disassembled, and will, in a twinkling, start wheeling about, either as a whole or in part. Every stick of furniture, usually with an actor on it, outperforms a whirling dervish, so that the actors surely, and the audience preferably, must load up on Dramamine. The entire production looks like a second-rate furniture showroom gone bananas.

Timon has been updated to the recent past, much as in the even more recent Michael Langham production, whose costuming—though nothing else, alas—the Public Theater version apes. Much better actors would have been overwhelmed by this monstrous misdirection and misdesign, further polluted by spiraling (wheellessly) from expressionism to Surrealism to farce. I've known stage productions that were sex on wheels; this one is dreck on rollers.

Especially embarrassing is the second half, in which the scenery that formerly represented Timon's house now stands in for woods, a cave, and the walls of Athens. At the center—supposedly Timon's cave—is a pile of sludge in which our hero rummages like a mole in its burrow. Concept stagings are fine, except when the concept is asinine. A recent tendency in England, and now here, for director and designer to be closely intertwined is as bad as when two eyes melt into a single Cyclopean eyeball lacking depth perception and proper perspective.

Michael Cumpsty was an acceptable Alcibiades in the Langham-produced *Timon* wherein Brian Bedford excelled as the protagonist. As Timon, however, Cumpsty is not up to carrying a problematic play in a disastrous production on his rather stiff shoulders. Throughout, he also looks too young and unmarked by life; in the end, reduced to a ranting recluse, he is finished off by Wendland's inept costuming. As Apemantus, Sam Tsoutsouvas is too much in love with his pear-shaped tones. Jack Stehlin's Alcibiades, directed ludicrously into a general without an army, is degraded to clown status. Only Henry Stram, as the faithful steward, salvages a performance from the wreckage.

FROM ONE FARCE TO ANOTHER: **The Cocoanuts** tries to re-create the silly twenties Marx Brothers stage-and-screen musical by George S. Kaufman and Irving Berlin on the contemporary stage, thus setting commercial theater back some six or seven decades, and leaving us at sixes and sevens. I see no need for copying, sedulously but reductively, something available as a brighter original from your neighborhood video store. Richard Sabellico, a usually stalwart director, has conceived and staged this aberration. The actors playing the Marxes rate reasonably high marks; the rest are paltry stuff. With the poor acoustics of the American Place Theatre swallowing most of those throwaway puns, the show's raison d'être is likewise thrown away.

In any case, why of all the Marx Brothers capers revive *The Cocoanuts,* with its astoundingly unmemorable songs and a plot hackneyed even for its own day? Its one original contribution is that *a* in *Cocoanuts.*

IF YOU ENJOY SAUCILY UNPRETENTIOUS camp, **When Pigs Fly** is your chance to pig out. Howard Crabtree, who co-conceived the revue and designed its hilariously outré costumes, sadly died of AIDS, but his show lives on, bearing the banner of camp gallantly aloft. The co-conceiver and writer, Mark Waldrop, and the composer, Dick Gallagher, have created skits and songs that take the mickey out of all gay-bashing—political, religious, moralistic—in frequently witty and always spirited fashion.

Satirical but never coarse, it suffers from a few missteps but never loses its glow of mischievous irony. A tendency to reiteration notwithstanding, the show is probably more efficacious than many a demonstration by ACT-UP. And how up its five actors are! John Treacy Egan, David Pevsner, Jay Rogers, and Michael West are delectable, and Stanley Bojarski is better yet. Whether in female, avian, or porcine drag, he maintains the innocent grace of childish integrity. Most amusingly, his eyes roll around that ample face of his like billiard balls at the touch of a master pool player.

Mark Waldrop has directed in savvily offhand manner, and when, at show's end, a pig actually flies, the effect is liberating, exhilarating, almost ecstatic—a sovereign blow for all embattled minorities. Would that other victories could be won with such easefulness, good humor, and brio. ▬

RESTAURANTS **CORBY KUMMER**

That Elusive *Chien*

The bistros of Paris, remarkable as ever, leave summer travelers wanting more. Here are two Manhattan restaurants that recapture a bit of French I-don't-know-what.

I'VE TOASTED AND WOLFED DOWN THE LAST PIECE OF fabulously crusty, wheaty sourdough pain de campagne from Lionel Poilâne, scrounged from Air France's business-class leftovers, and I still haven't tasted enough Paris. Five days of touring bistros with insiders has left me wondering where to take up in New York. I could go to La Goulue, where French chefs congregate on their night off and where I can find more Poilâne bread. (Anyway, that's what the flight attendant told me as he wrapped up the begged slices in a napkin. He was wrong, but it *sounded* like a good tip.) Or I could go to Park Bistro for the right jammed-in banquette seating and the consistently satisfying food of Jean-Michel Diot; to Les Halles, where the expert butchering of the onglet, that tricky cut of steak, makes me think someone will light up a Gauloise any minute (luckily, this is New York, so of course it's *interdit*) and whose frites might be the city's best; or to L'Absinthe, where just the chalk curlicues on the blackboard menu make me look for a street sign identifying the arrondissement.

I'm looking for *le chien*—that French term meaning "unbearable chic." After my tour, I have no trouble understanding why Parisians stay thin eating two three-course meals a day. They don't eat between meals—they lord their refusal (elegance, of course, being refusal) over constantly snacking Americans—and portions, although not prices, are incredibly small. New York cooks brag about simplicity, but Parisian cooks enforce it. Plates are so spare that you think a chef de commis will be docked for each extra cornichon. A standard entrée is one small piece of fish and a tablespoon or two of sauce, with *maybe* one vegetable.

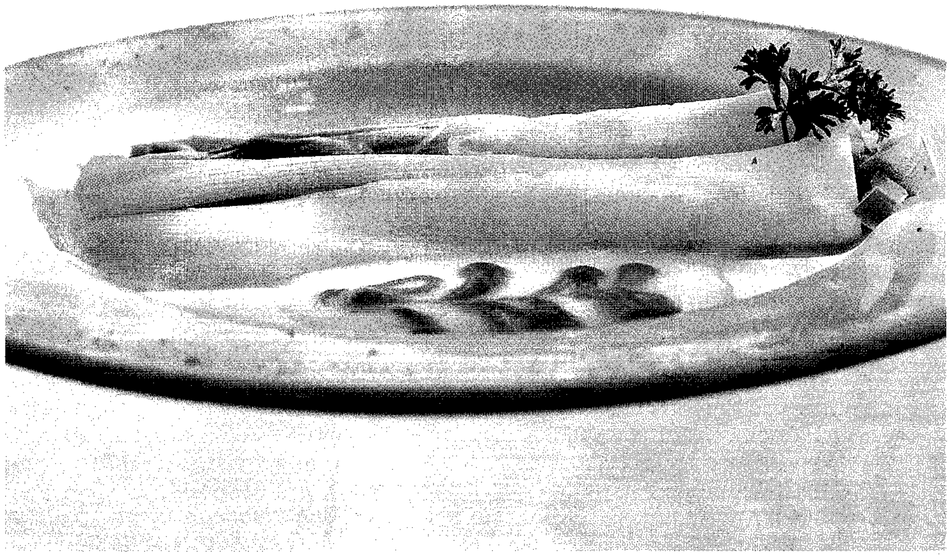
If you like larger servings, moderate prices, and well-made bistro classics, head for Columbus Avenue's **Le Select.** Some Paris-minded Upper West Siders go once a week for their dose of Paris. (Those cab rides to Jean Claude Iacovelli's Caffé Lure and Jean Claude down on Sullivan Street add up, even if prices are low and *le chien* is guaranteed.)

Le Select is large and plain, with a big back room a half-flight up that was always obscured by bamboo blinds when I visited. The ocher walls would be greatly helped by fresh paint, or at least scrubbing to remove two years of scuff marks; the black-and-white photographs for sale (unfortunately not Brassaï views of Parisian types) don't hide the marks, and the owners haven't mastered the French knack of making inexpensive and mismatched furniture and crockery look like the best choice.

Still, the feel is right, with Le Select's rattan bistro furniture, sidewalk seating, menu featuring cute misspellings in English, and attractive waiters and waitresses who speak with strong accents but immediately comprehend requests. More important, so is the food. The lunch menu is almost all straight bistro fare; in recent months, the dinner menu has begun incorporating Thai sates and sauces, but I concentrated on the lion's share of French items.

At the first bite of a fluffy cheese omelet—buttery but not leaden, hot and puffy and *just* cooked all the way through—a sound goes off in my head as unmistakable as the blare of a Métro horn when the doors close. This is Paris. (Another day, the interior of a Provençale omelet has a strange, grainy texture.) The same thing happens when I try the poached salmon, beaded with congealed white juices and sitting atop sliced cucumbers in a cream-and-tomato-concassée dressing. Mussels in a shallot-cream soupy stock are fine, even if farmed mussels will never be as chewy and reminiscent of the sea as Christiane Massia's Breton mussels at her Restaurant du Marché in the far-off 15ème, for instance, where pilgrims head for confit and other specialties.

The plainest dishes have *le chien*, like four severely



The Left Bank on the West Side: Le Select's leeks vinaigrette.

Photograph by Kenneth Chen.

trimmed and perfectly braised leeks on a little white plate. Cold cucumber-cream soup is a rough purée, garnished with chives and with a good chicken stock as its base—easily the equal of the same soup at Le Square Trousseau in Paris's hot Bastille district, where good food and wine and film and literary worlds uniquely mesh. If you want steak frites, go to Les Halles, where New York publishing types eat lunch. At Le Select, disappointingly, the meat comes medium if you don't specify anything, and the French fries are a disapointment, having been correctly twice-fried but then left to sit and grow soggy. The beef in the steak tartare is nicely but not aggressively seasoned; the $8.75 appetizer portion would satisfy many diners as a main course, even if red-meat lovers will prefer the $17.25 entrée size.

None of the desserts live up to the bistro ideal. Pistachio profiteroles are ordinary, even though the cream puffs taste homemade and the chocolate sauce is superior—dark, a little runny, and not fudgy, as many restaurants seem to be making it. Floating island, which I sampled at every bistro I visited in Paris, here has the charm of a cellulose sponge: If the cook can get an omelet to taste so good, why do the beaten whites and the yolks in the crème anglaise seem to have come out of an aseptic pack? The wine list should be more reasonable for its run-of-the-mill French and Californian wines. But the restaurant is as fairly priced as bistros are supposed to be—and aren't anymore in Paris.

Le Select, 507 Columbus Avenue, near 85th Street (875-1993). Hours: Lunch, daily noon–4 p.m.; dinner, Tuesday through Saturday, 5:30–midnight; Sunday and Monday, till 11 p.m. A.E., D.C., Disc., M.C., V. Entrées, $12.75–$19.50.

La Gallerie, A NEW BISTRO ON SECOND AVenue, has as apt a provenance as you could ask for: Francis La Catena, the chef, trained in France and has worked at Lutèce, La Grenouille, and La Côte Basque. But the food is too ambitious, and far too generously doled out, to have *le chien.* I can forgive that: The chef knows how to cook, and some of his food is wonderful.

The long, narrow room could certainly be in the 6ème, with its pretty sponged apricot-colored walls and the Picasso and Chagall lithographs. Our group was torn one night between wanting to enjoy the pastel interior and taking the fresh breeze at a sidewalk table; we opted for the breeze. (The tables are so pleasant that I can imagine myself back in Paris, even if views of tired yuppies trudging home along the avenue don't quite match the Eiffel Tower and Sacré-Coeur. That was the view at my last bistro supper, at La Courtille, a fashionable new wine bar in Belleville, a rare integrated neighborhood that is attracting Parisian yuppies looking for a raffish night out.) And as we were almost La Gallerie's only diners (as was my group at an earlier lunch), the service, from the maternal Debra Salama, who owns the restaurant with her husband, Abe, was attentive.

Many salads appear among the appetizers and dominate the lunch menu. That's fine, given La Catena's hand at dressing sautéed wild mushrooms with a champagne-vinegar vinaigrette, and the appeal of the watercress-mango-and-new-potato salad with cooked fresh peas supporting a cold-poached-lobster appetizer. Avoid the tough crab-and-corn ravioli, and know that the sourdough buckwheat rounds with Bulgarian feta and blue prawns are a very, very thick layer of crumbled feta on a thick doughy pancake that bears little relation to a blini; I found the dish tough going, but feta-lovers at our table were happy to take it off my hands.

In a pleasant switch, main courses are uniformly good after the up-and-down appetizers. Look for potatoes in the fine print and order what comes with them. Coarsely mashed Yukon Gold potatoes with morels (oddly called a mousseline on the menu) are so good with thick medallions of veal loin over a mushroom sauce that you'll want to ignore the perfectly seared veal. Don't. The mashed potatoes with duck breast and string beans are not as luxe but still very good, and the dish is a bargain at $12.50. Diced and crisped "potato Parisian" with grilled Dover sole and sauce beurre noisette also provoke competition. The fish has the firm meatiness of true Dover sole, although the modest $19.50 price belies it.

La Gallerie's wine list is currently in disarray: Debra Salama explains that the several-hundred-bottle cellar wasn't moving, and brings us an interesting but impoverished handwritten list of mostly French wines, grouped by price. We're happy with the $30 Graves Chateau Carbonnieux Blanc we order, the only one left in its category.

The sole is the only dish that could make you think you were in Paris. But do order one of the big (four-cup) soufflés so you can have the satisfaction of plunging two spoons into them. The chef saves his really dark Valrhona chocolate for a terrine; the soufflé is mild and milky and sweet but very pleasant (don't let the waiter pour the redundant vanilla sauce down the middle). Given his talent with eggy desserts, I'm waiting for La Catena to get to work on floating island.

La Gallerie, 1435 Second Avenue, near 75th Street (639-9020). Hours: Lunch, noon–3:30; dinner, 5:30–midnight. A.E., Disc., M.C., V. Entrées, $13.25–$19. ■

David Denby *continued from page 68*

movie goes wrong in a number of ways at once. A young friend of MacLachlan's and Shue's turns up, a sexy carpenter in the person of Dermot Mulroney, who is lean and hungry in the early Paul Newman manner. Mulroney and Shue flirt in the kitchen while MacLachlan burns, and though Mulroney is a fine actor, *The Trigger Effect* begins to seem a fairly conventional triangle drama. Will the bourgeois husband rise to the challenge? Will he reclaim his sexy, straying wife, who, in the tradition of such movies, needs to be conquered by a man? Later, the three of them plus the baby climb into a car and hit the road, and the movie loses its edge of social observation altogether and becomes a humorlessly didactic fable. The cinematography is elegant, but Koepp, trying for formal control, thins out the meanings too much. He uses an unnamed black man (Richard T. Jones) as an ambiguous symbol, an American who crystallizes the white characters' fears of strangeness. He places a crow or raven—in any case, a Desolate Dark Bird—atop a dead tree as a portent of something or other. Out on the road, our heroes confront other escapees from the city as a nuclear plant hovers in the background.

The Trigger Effect says what Koepp wants it to say about distrust and alienation because he won't allow much life to happen. The second half of the movie feels as abrupt and thin as a TV show. But at least Koepp has some ideas, some courage, the beginnings of an interesting style. He deserves another chance.

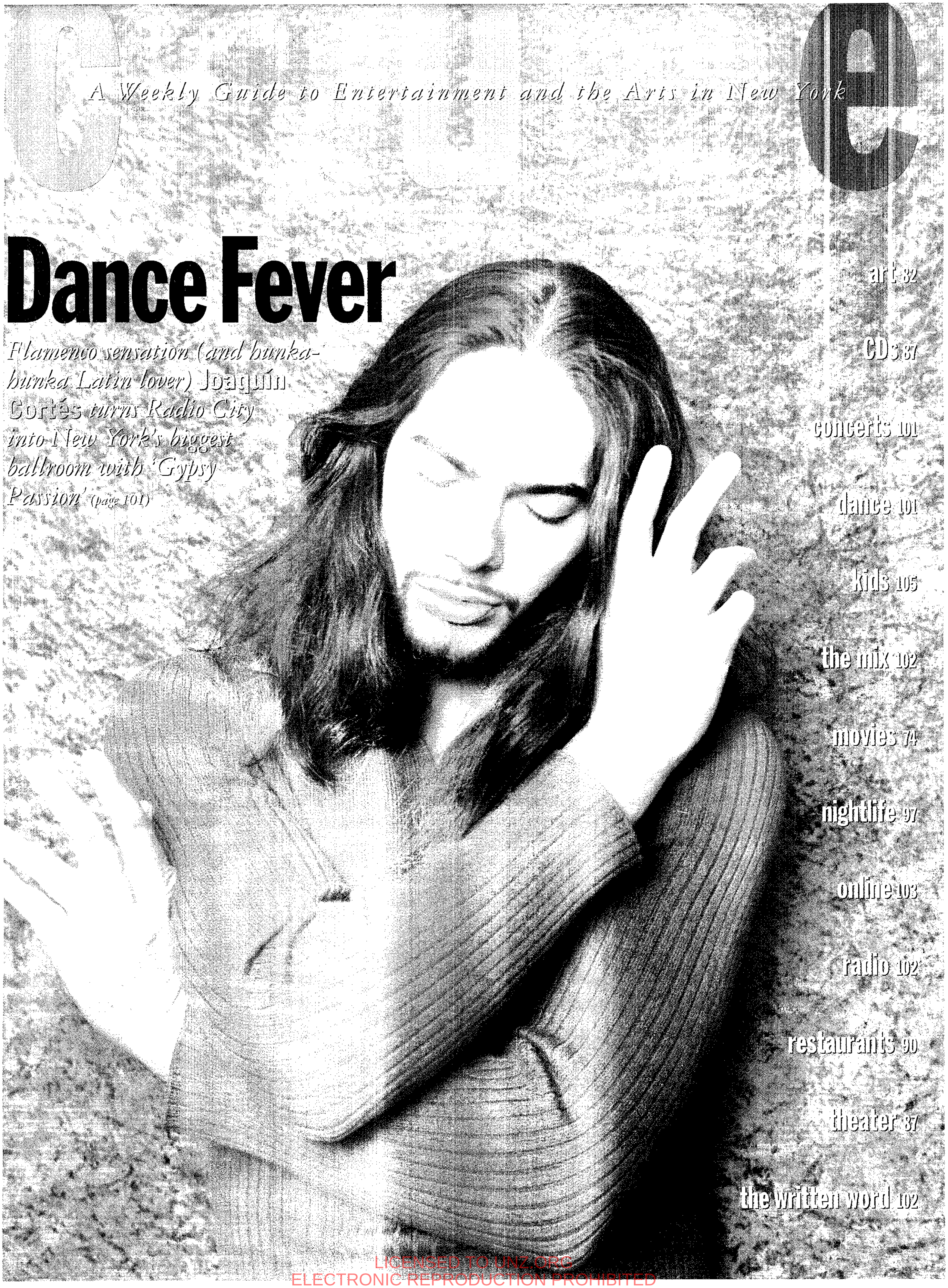
IS THERE ANY EXCUSE FOR **The Fan**? WESLEY Snipes is a Barry Bonds–type slugger for the San Francisco Giants and Robert De Niro a screwed-up hunting-knife salesman who becomes obsessed with him and plays dirty tricks on him, finally kidnapping his little boy. Does this sound familiar? Snipes, turning cockiness inside out, is very good, and for a while, De Niro appears to be looking for something new in the role. As the salesman struggles and fails (it seems to be the nature of salesmen in American mythology to struggle and fail), De Niro creates moods of frustration and defeat that are very moving. But there's no movie—or, rather, no commercial thriller—if De Niro's character is sane, and quickly, *The Fan* turns to grisly tricks and De Niro becomes maniacal and indomitable, recapitulating his performances in *The King of Comedy* and *Cape Fear,* complete with nauseating whine and ugly grin, and the audience sinks into a somewhat stupor. The whole movie seems to be a conference-call mistake. After all, who's obsessive about baseball players these days? ■

Cue

A Weekly Guide to Entertainment and the Arts in New York

Dance Fever

Flamenco sensation (and bunka-bunka Latin lover) Joaquín Cortés *turns Radio City into New York's biggest ballroom with 'Gypsy Passion'* (page 101)



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movies

Feeling Minnesota . . . An Evening With Michael Moore

New Films

American Buffalo—In this adaptation of David Mamet's play, Dustin Hoffman and Dennis Franz play two men battling over a buffalo-head nickel. Directed by Michael Corrente. (1 hr. 28 mins.; R) *Area theaters.*

American Strays—A trio of vignettes in which writer-director Michael Covert updates the murderous lunacy of the Wild West. With Eric Roberts, Jennifer Tilly, Carol Kane, and Luke Perry. (1 hr. 33 mins.; R) *Area theaters.*

The Art and Life of Tim Rollins—A documentary about former public-school teacher Tim Rollins, who has quietly run an artists' collective for at-risk young men in the South Bronx for well over a decade. Directed by Dan Geller and Dayna Goldfine. (1 hr. 27 mins.; NR) *Cinema Village 12th St.*

★**Aventurera**—A camp classic of Mexican cinema about an impoverished young woman who is sucked into a life of rhumba dancing and prostitution. (1 hr. 41 mins.; NR) *Film Forum.*

★**Basquiat**—Jeffrey Wright, the young actor who plays the doomed painter Jean-Michel Basquiat, makes a lovely angel of art. Walking down some SoHo street as if he were gliding through air, this kid is on his own wavelength, barely plugged in to the great teeming world around him. The painter Julian Schnabel wrote and directed the movie, and in his conception, Basquiat is an innocent, a sacrificial victim of the rabid art world. It's the old story: Too much too soon, and the kid couldn't handle it. This Basquiat is not responsible for anything, least of all himself, and art cannot save him. It's a grim myth, and not entirely believable, but Jeffrey Wright is very touching. (Denby; 8/19/96) (1 hr. 46 mins.; R) *Angelika Film Center; Eastside Playhouse; Pavilion/Windsor.*

The Big Squeeze—A Highland Park hustler helps a deeply religious housewife exact revenge on her deadbeat husband. With Lara Flynn Boyle. Written and directed by Marcus DeLeon. (1 hr. 40 mins.; R) *Village East; First & 62nd St. Cinema; Regency.*

Bogus—Whoopi Goldberg plays a woman who takes in her late best friend's son and his imaginary friend (Gerard Depardieu). With Frank Langella. Directed by Norman Jewison. (1 hr. 52 mins.; PG) *Village Theatre VII; Chelsea; Criterion Center; Gemini Twin.*

Brother of Sleep—An obsessive young Austrian musician (André Eisermann) must choose between his art and his lover, believing both to be, literally, gifts from God. In German with English subtitles. Directed by Joseph Vilsmaier. (2 hrs. 7 mins.; R) *Area theaters.*

Bulletproof—Damon Wayans is an undercover cop and Adam Sandler a low-level drug dealer who must band together against a particularly vicious drug lord in this action comedy. (1 hr. 25 mins.; R) *Art Greenwich Twin; Chelsea; National Twin; First & 62nd St. Cinema; Metro Cinema; New Coliseum; Nova.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing. For movie listings online see the last page of this section.

Photograph courtesy of the Film Society of Lincoln Center

Festival

China Syndrome

See what the kids off the mainland are up to in "Made in Taiwan 2: Second Decade Cutting Edge Cinema" (September 13–23 at the Walter Reade), a program made up of works by Taiwan's youngest and most provocative filmmakers. The movies range from loopy social satire (*A Confucian Confusion*) to ruminations on death (*A Borrowed Life*, above). (See "Museums, Societies, Etc." for more info.)

Carpool—A beleaguered ad exec and his young charges are carjacked by a would-be criminal in this comedy directed by Arthur Hiller. (1 hr. 29 mins.; PG) *19th Street East; Orpheum; 84th Street Six.*

Chain Reaction—Keanu Reeves stars as a scientist-in-training whose life is threatened when he discovers a cheap, effective method for harnessing energy. With Morgan Freeman. Directed by Andrew Davis. (1 hr. 40 mins.; PG-13) *Criterion Center.*

Cold Comfort Farm—John Schlesinger's latest is a funny but smug little movie based on Stella Gibbons's funny but smug little 1932 novel about an impoverished, well-brought-up girl, Flora (Kate Beckinsale), who goes to live with her dim, depressed relatives on a Sussex farm. (Denby; 5/27/96) (1 hr. 50 mins.; PG) *Carnegie Hall Cinema.*

★**Courage Under Fire**—Denzel Washington gives an intense performance as Lieutenant Colonel Nathaniel Serling, a Gulf War tank commander who gives an order that accidentally destroys an American tank and kills the men inside. The Pentagon buries the friendly fire incident, and the colonel is given a lousy desk job: investigating whether servicemen nominated for medals actually deserve them. He becomes obsessed with the case of a Medevac-helicopter pilot, Captain Karen Walden (a convincing Meg Ryan), who died on the ground while trying to rescue some stranded soldiers. What is the truth? Screenwriter Patrick Sheane Duncan and director Edward Zwick obviously took a good look at the familiar Kurosawa masterpiece *Rashomon*, in which the audience sees the same story—a rape and a possible murder in a forest—from the point of view of four different participants. Colonel Serling travels the country tracking down Walden's crew, and from the point of view from one man and then another, we see the helicopter go down. Did Walden maintain her authority? Or did she panic? Zwick stages the events again and again, with overlapping details—but significant and fascinating ones. (Denby; 7/22/96) (1 hr. 56 mins.; R) *23rd Street West Triplex; Criterion Center; First & 62nd St. Cinema; 62nd and Broadway.*

The Crow: City of Angels—Vincent Perez reprises the role originated by the late Brandon Lee, in this *faux*-gothic tale of an avenging angel. (1 hr. 25 mins.; R) *Village East; 34th Street Showplace; Chelsea; Cinema 1, II, Third Ave.; 86th Street; 84th Street Six; New Coliseum; Olympia Cinemas; Plaza Twin; Plaza.*

★**Emma**—*Emma* is perhaps the most steely and demanding of Jane Austen's books—some of it is

"CUE" COVER PHOTOGRAPH BY JAMES SMOLKA

“ONE OF THE YEAR’S BEST FILMS!

Allison Anders Has Woven A Heartfelt, Uplifting Gem Of A Movie.”

- Mike Caccioppoli, WABC RADIO

illeana douglas matt dillon eric stoltz and john turturro

“Illeana Douglas And John Turturro Give Oscar® Quality Performances.”

- Bill Zwecker, WMAQ-TV (NBC, Chicago)

“‘Grace’ Brims With Emotion.”

- Graham Fuller, INTERVIEW MAGAZINE

“Smart, Hip And Great Fun.”

- Jeff Craig, SIXTY SECOND PREVIEW

grace of my heart

AN ALLISON ANDERS FILM

FEATURES THE SINGLE "GOD GIVE ME STRENGTH" WRITTEN AND PERFORMED BY BURT BACHARACH & ELVIS COSTELLO

GRAMERCY PICTURES PRESENTS AN ALLISON ANDERS FILM "GRACE OF MY HEART" ILLEANA DOUGLAS MATT DILLON ERIC STOLTZ BRUCE DAVISON PATSY KENSIT AND JOHN TURTURRO MUSIC BY LARRY KLEIN EXECUTIVE MUSIC PRODUCER KARYN RACHTMAN LINE PRODUCER ELLIOT LEWIS ROSENBLATT EDITORS THELMA SCHOONMAKER JAMES KWEI PRODUCTION DESIGNER FRANCOIS SEGUIN DIRECTOR OF PHOTOGRAPHY JEAN YVES ESCOFFIER EXECUTIVE PRODUCER MARTIN SCORSESE

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PRODUCED BY RUTH CHARNY DANIEL HASSID WRITTEN AND DIRECTED BY ALLISON ANDERS

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LINCOLN SQUARE
B’WAY & 68TH ST.
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SONY THEATRES
NEW YORK TWIN
2ND AVE. & 66TH ST.
744-7339

SONY THEATRES
VILLAGE VII
3RD AVE. AT 11TH ST.
982-0400

almost unnervingly cold—and for long periods, director Douglas McGrath stays merrily on the surface. Gwyneth Paltrow is lovely, but she's not the most imposing Emma one could imagine. The rich and landed Emma Woodhouse is a kind of local queen with almost unlimited power—not a bad person, exactly, but a snob and a malicious wit. Paltrow is at her best when she's flirting with Jeremy Northam as Mr. Knightley, her brother-in-law and the only human being from whom Emma will bear hearing the truth. McGrath uses an old trick from Hollywood romantic comedy: Paltrow and Northam, through the most trivial scenes, exchange little smiles of amusement; they have a private reality, far removed from the merely social world around them. Yet they live in that world, and the movie becomes very passionate when Emma violates one of its important social codes. This is one of the most celebrated scenes in English literature, and it could have gone wrong in many ways, but it doesn't. (Denby; 8/19/96) (2 hrs.; PG) *Village Theatre VII; Chelsea; Murray Hill Cinemas; 86th Street East; Beekman; Lincoln Square.*

The Fan—Robert De Niro stars as a loner who will stop at nothing to salvage his favorite ballplayer's declining professional, and personal, reputation. With Wesley Snipes. (2 hrs.; R) *Village East; 19th Street East; Criterion Center; Gemini Twin; Orpheum; Lincoln Square.*

Feeling Minnesota—Keanu Reeves plays a charming slacker who returns home from his brother's wedding, then runs away with the bride (Cameron Diaz). Directed by Steven Baigelman. (1 hr. 39 mins.; R) *Area theaters.*

First Kid—Annoyingly affable comic Sinbad plays a Secret Service agent assigned to protect the president's bratty son. Directed by David Mickey Evans. (1 hr. 41 mins.; PG) *Village East; 23rd Street West Triplex; Cinema I, II, Third Ave.; Guild 50th Street; 86th Street East; 84th Street Six; New Coliseum; Nova.*

Fled—Two escaped convicts (Laurence Fishburne and Stephen Baldwin), on the run from both the Feds and the Cuban Mafia, attempt to stay alive by retrieving stolen money and a valuable computer disk. Directed by Kevin Hooks. (1 hr. 45 mins.; R) *Criterion Center.*

Flirt—In Hal Hartley's latest, the same scenario repeats with ever-so-slight variations: Three couples, in three cities, grapple with commitment, unrequited longing for another, and a life-altering gunshot. Quirkily endearing. (1 hr. 25 mins.; NR) *Film Forum.*

Fly Away Home—Anna Paquin (who won the Oscar for *The Piano*) plays a little girl with an affinity for geese. Also starring Jeff Daniels. Directed by Carroll Ballard. (1 hr. 50 mins.; PG). *Area theaters.*

Girls Town—With a documentary style somewhat akin to last summer's *Kids,* director Jim McKay chronicles the day-to-day trials of three lower-class high-school seniors on the fringes of mainstream society. At times affecting, though it lacks a real final, emotional punch. Starring Lili Taylor, Anna Grace, and Bruklin Harris. (1 hr. 30 mins.; R) *Angelika Film Center.*

Grace of My Heart—In this musical drama inspired by the Brill Building scene of the sixties, Illeana Douglas plays a Carole King–ish singer-songwriter involved in an ill-fated marriage to a Brian Wilson type (played by Matt Dillon, no less). Directed by Alison Anders. (2 hrs. 35 mins.; R) *Area theaters.*

The Green House—An elderly man and his young granddaughter, in World War II Paris, create a fantasy world which, ultimately, becomes reality as they know it. In French with English subtitles. Directed by Philippe de Broca. (1 hr. 33 mins.; NR) *Quad Cinema; Angelika 57.*

Highway of Heartache—Racism, misogyny, molestation, and almost every other big social issue of the day is somehow worked into this allegedly first-ever country-and-western musical populated by drag queens. Directed by Greg Wild. (1 hr. 26 mins.; NR) *Lighthouse Cinema.*

Hunchback of Notre Dame—Disney's animated adaptation of the Victor Hugo novel. With the voices of Tom Hulce, Demi Moore, Jason Alexander, and Kevin Kline. Directed by Gary Trousdale and Kirk Wise. (1 hr. 35 mins.; G) *Embassy 2–4; Sutton.*

Happening
People Person

Director, writer, and highly accomplished rabble-rouser Michael Moore will screen censored outtakes from his late, lamented Fox show, 'TV Nation'; read from his new book, 'Downsize This!'; and offer practical advice to the would-be anarcho-documentarian when he takes part in the Independent Feature Film Market this Sunday. (See "Museums, Societies, Etc.," for info.)

Independence Day—A gigantic spaceship hovers over the Empire State Building, opens its lower doors, emits powerful rays, and—pow!—the Empire State Building explodes into flames. Epics of destruction follow, with flames rolling down streets like water rushing through a tunnel. Will the world be saved? It all depends on a few oddballs—a wimpish young president with a hidden streak of stubbornness, a swaggering black marine pilot, a failed Jewish techno-genius, and a redneck boozer who may have been kidnapped by aliens on a recent visit. Shadows pass over Los Angeles, New York, and Washington, and director Roland Emmerich gives us a recurring moment, The Look: The camera dollies in rapidly as one person after another raises his head and sees a huge, hovering craft, and is struck dumb. Mostly, the effects are cheesy. Aside from one small moment of mystery and terror, Emmerich and co-writer Dean Devlin (whose last hit, *Stargate,* was cheesy on a smaller scale) seem eager to make everything as banal and movieish as possible. (Denby; 7/8/96) (2 hrs. 24 mins.; PG-13) *Village East; Chelsea; Sutton; Ziegfeld; Lincoln Square.*

The Island of Dr. Moreau—Marlon Brando, David Thewlis, and Val Kilmer star in this latest adaptation of the H.G. Wells classic about a mad scientist who has been conducting bizarre, cross-species experiments. Directed by John Frankenheimer. (1 hr. 36 mins.; PG-13) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Astor Plaza; Crown Gotham; Orpheum; 84th Street Six; Nova; Brooklyn Heights; Plaza Twin.*

Jack—Robin Williams stars as a 10-year-old boy who has a progeria-like disease that causes his body to age at four times the normal rate. Directed by Francis Ford Coppola. (1 hr. 57 mins.; PG-13) *23rd Street West Triplex; Embassy 2–4; First & 62nd St. Cinema; Orpheum; Metro Cinema.*

Kansas City—Robert Altman and collaborator Frank Barhydt re-create K.C. during the Depression, on the eve of the 1934 Congressional elections. At the Hey-Hey Club, great jazz musicians, including Lester Young and Coleman Hawkins, jam through the night as a very young Charlie Parker watches in awe from the balcony. At the same time, Blondie O'Hara (Jennifer Jason Leigh) kidnaps the laudanum-addicted wife (Miranda Richardson) of a local big shot. It seems that Blondie's husband has fallen into the hands of the local gangsters who run the Hey-Hey Club, and Blondie thinks that she can trade the fancy wife for her thieving husband. Leigh and Richardson haul themselves around from one place to another; Richardson overacts wildly, and Leigh, once again, confuses humorlessness with truth. (Denby; 9/2/96) (1 hr. 58 mins.; R) *Baronet/Coronet; Lincoln Plaza Cinemas.*

★**Lone Star**—John Sayles's latest begins with a skeleton discovered among the Texas cactus and a reluctant sheriff (Chris Cooper) trying to figure out whether his dead father, a hero, was also a murderer. What starts as a criminal investigation turns into a mini-epic. Two generations of white, black, and Mexican characters become mixed up in one another's lives, and while Sayles's ambition and ingenuity is surely admirable, one can't help but wonder how many packs of three-by-five cards he used to keep track of the plotlines. Though a veteran of many independent productions, Sayles will never be a natural. His screenwriting can be prosily overexplicit one minute, fancy the next, and his movies are visually undistinguished. Yet *Lone Star* is haunted by a sense of America as a peculiar destiny—uprootedness as a common fate. (Denby; 7/22/96) (2 hrs. 18 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Maborosi—A young woman retreats, with her son, to a remote Japanese island in the wake of her husband's suicide. Directed by Hirokazu Koreeda. (1 hr. 50 mins.; NR) *Lincoln Plaza Cinemas.*

Madagascar Skin—A comic love story about a painfully shy gay man (John Hannah) and a promiscuous heterosexual (Bernard Hill). Directed by Chris Newby. (1 hr. 33 mins.; NR) *Quad Cinema.*

Manny & Lo—Two young sisters run away from their separate foster homes and, along the way, kidnap a kindly store clerk (Mary Kay Place) who is not what she appears to be. Written and directed by Lisa Krueger. (1 hr. 30 mins.; R) *Waverly; Carnegie Hall Cinema.*

Maximum Risk—Another no-brainer in which the scarily prolific Jean-Claude Van Damme engages in much fighting for some nebulous reason. Directed by Ringo Lam. (2 hrs. 6 mins.; R) *Area theaters.*

A Modern Affair—A mother-to-be (Lisa Eichorn) stumbles into love via sperm bank. With Stanley Tucci. Directed by Vern Oakley. (1 hr. 30 mins.; R) *Area theaters.*

★**Purple Noon**—Martin Scorsese presents this rerelease of Rene Clement's incredibly stylish, sexy, and intelligent thriller about an amoral young playboy (the stunning Alain Delon) who kills an acquaintance and adopts his identity. Not to be missed. Based on Patricia Highsmith's novel *The*

Photographs by Catherine McGann/Outline.

MINNIE DRIVER
IAN HOLM
ISABELLA ROSSELLINI
TONY SHALHOUB
STANLEY TUCCI
Big NIGHT
In Love And Life,
One Big Night Can Change Everything.
OPENS SEPTEMBER 20TH AT SELECTED THEATRES.

Talented Mr. Ripley. (1 hr. 58 mins.; PG-13) *Paris Theater.*

★**Rendezvous in Paris**—Eric Rohmer's very slight, very lovely film consists of three vignettes about reversals in love. His subject, as always, is attraction, and what might be called self-presentation, the dance of aggression and retreat. Looking at these little stories, we may think the Parisians are a lot happier than we are. Men and women speak openly of their likes and dislikes and their opinions of one another; they still give each other room to flirt. Of the three stories, the first, about an anxious young woman and the revenge she takes on her philandering boyfriend, is the best, but they are all filled with views of Paris parks, streets, and cafés. The movie is very pleasing for Americans longing for Europe and some literate romantic talk. (Denby; 8/26/96) (1 hr. 40 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Rich Man's Wife—Halle Berry plays a young widow who becomes the prime suspect in her husband's untimely demise. Written and directed by Amy Holden Jones. (1 hr. 35 mins.; R) *Embassy 1.*

She's the One—In writer/director Ed Burns's follow-up to last year's acclaimed *The Brothers McMullen,* he once again explores that peculiar brand of Irish-Catholic familial dysfunction along with several different commitment issues. (1 hr. 36 mins.; R) *Village East; 34th Street East; Chelsea; 86th Street; New York Twin; Lincoln Square; Brooklyn Heights.*

Small Faces—A young man in sixties Glasgow is torn between his two brothers: one a thuggish local gang member and the other an artist who aspires to greater things.Directed by Gilles MacKinnon (*The Playboys*). (1 hr. 48 mins.; R) *Quad Cinema.*

Solo—Mario Van Peebles stars as the perfect combat soldier—a pure machine built of computer chips and intricate wiring—sent into battle on a top-secret mission against guerilla fighters in Latin America. Directed by Norberto Barba. (1 hr. 33 mins.; PG-13) *Criterion Center; 84th Street Six.*

The Spitfire Grill—When the crotchety owner of The Spitfire Grill (Ellyn Burstyn) falls ill, she turns over the day-to-day operation of her restaurant to a guarded young woman (Allison Elliot) who harbors a dark secret. Written and directed by Lee David Zlotoff. (1 hr. 51 mins.; PG-13) *Village Theatre VII; Chelsea; Gemini Twin; Lincoln Square; Pavilion/Windsor.*

Stealing Beauty—Bernardo Bertolucci's latest film isn't very good, but at least there are some handsome bodies in it. At an artist's villa in the hills near Siena, a group of characters found only in mediocre European movies—a sculptor, a dying playwright, an elderly antiques dealer, a declining earth mother—gather in various states of semi-nudity and witness an *echt* art-movie spectacle. A beautiful American girl (Liv Tyler) has arrived from the States in order to find her father and also, it seems, to lose her virginity. Neither of these quests is carried out with any great sense of dramatic energy, but the movie is occasionally very sexy. (Denby; 6/24/96) (1 hr. 58 mins.; R) *First & 62nd St. Cinema.*

Stonewall—A drama set in and around the 1969 Stonewall riots and subsequent gay-rights movement. Directed by the late Nigel Finch. (1 hr. 33 mins.; R) *59th Street East.*

The Stupids—A mentally challenged family—headed, aptly enough, by Tom Arnold—stumble upon a massive arms-smuggling conspiracy while investigating the daily "theft" of their garbage. (1 hr. 34 mins.; PG) *Waverly; 19th Street East; Criterion Center; Sutton; 84th Street Six.*

Supercop—Jackie Chan stars as a humorously determined police officer. Worth it for Chan's daring stunt work alone. Directed by Stanley Tong. (1 hr. 30 mins.; R) *Embassy 2–4.*

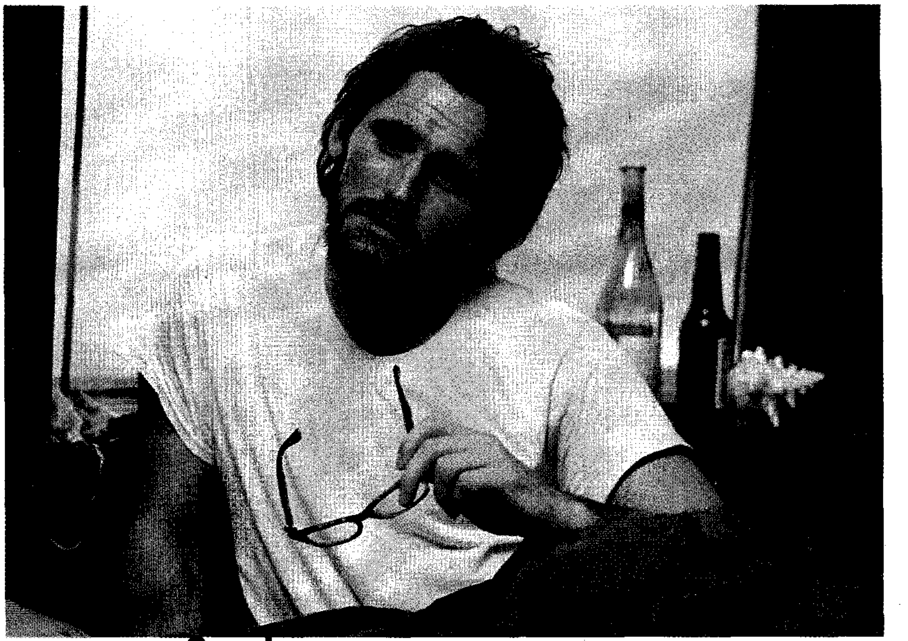
Sweet Nothing—In a movie made before she got famous, Mira Sorvino plays the wife of a Wall Street exec/crack addict (Michael Imperioli). Directed by Gary Winick. (1 hr. 42 mins.; R) *Lincoln Square.*

Synthetic Pleasures—Iara Lee's fascinating documentary takes a somewhat skeptical look at our increasingly ersatz environments. Among her subjects: a plastic surgery addict who insists she's a "performance artist" and connoisseurs of the newer illegal substances. (NR) *Cinema Village 12th St.*

A Time to Kill—At the moment, instant matinee-idol Matthew McConaughey is a very limited actor. The plot itself (which is based on a John Grisham novel) is a cliché-ridden courtroom drama set in a corrupt, racist small town with its noble, victimized blacks and vicious white rednecks. Director Joel Shumacher and screenwriter Akiva Goldsman use the Klan to distract us from their main story: A black mill worker (Samuel L. Jackson) has killed the two young rednecks who raped his 10-year-old daughter; he's then put on trial, with only McConaughey's inexperienced attorney to represent him. The mill worker pleads insanity, but anybody can see that he's the sanest man in the country—and he's so much smarter than McConaughey that *A Time to Kill* compounds its embarrassment. We have to wait for McConaughey to figure out that a black man can't get a fair trial in this country. (Denby; 8/12/96) (2 hrs. 28 mins.; R) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Criterion Center; Orpheum; Tower East; Lincoln Square; Olympia Cinemas.*

★**Tin Cup**—Kevin Costner is Roy McAvoy, a driving-range golf pro known as "Tin Cup" for reasons anatomical as well as professional. Two people interrupt Roy's slovenly paradise. Dr. Molly Griswold (Rene Russo), a shrink, stops in for some lessons, and Roy falls in love with the fast-talking beauty. But Molly, who is a bit of a flake, enjoys the security of her current boyfriend, David Simms (Don Johnson), who turns out to be Roy's old nemesis. Roy can win Molly away from the big-shot golfer only in the way he can win at golf—by coming at her from such odd angles that she's overwhelmed by the sheer dumb persistence of his attack. Writer-director Ron Shelton turns golf into a tall tale, and *Tin Cup* escapes all the clichés of triumph. (Denby; 8/26/96) (2 hrs. 14 mins.; R) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Baronet/Coronet; Criterion Center; Orpheum; Lincoln Square.*

★**Trainspotting**—Written by John Hodge, who adapted the cult novel by Irvine Welsh, and directed by Danny Boyle, the movie celebrates the days and nights of raffish pleasure of four deadbeat Edinburgh thugs. The hero, Renton (Ewan McGregor), may be a working-class squatter and a hooligan, but he's literate, he entertains us, and we want him to succeed. The style of the movie is fast, voluble, allusive, the bits of dialogue and ghastly jokes and ludicrous physical disasters held together by Renton's narration and the wildly inventive but disciplined editing. These boys don't become addicts because they are failures or victims or because they are unhappy and they can't face life; they become addicts because they want to experience more and more intense pleasures. *Trainspotting* joins the tradition of self-mythologizing male narrative in which young men will do anything for pleasure. (Denby; 8/12/96) (1 hr. 30 mins.; R) *Angelika Film Center; 19th Street East; Cinema I, II, Third Ave.; Lincoln Square.*



Opening

Wall of Pet Sounds

Pretty boy Matt Dillon (above)—adept as a talent-free grunge musician in 1992's 'Singles'—plays a Brian Wilsonesque tormented genius in 'Grace of My Heart.' Allison Anders's musical drama—inspired by the early sixties Brill Building scene—opens Friday.

The Trigger Effect—See David Denby, p.72. (1 hr. 33 mins.; R) *Art Greenwich Twin; 19th Street East; First & 62nd St. Cinema; UA East; Lincoln Square.*

A Very Brady Sequel—In the latest of Brady mishaps and misfortunes, Carol's supposedly dead husband reappears, throwing the Brady household into turmoil. Directed by Arlene Sanford. (1 hr. 29 mins.; PG-13) *Village Theatre VII; 34th Street Showplace; Chelsea; Embassy 1; Embassy 2–4; New York Twin; Orpheum; Lincoln Square; New Coliseum; Pavilion/Windsor; Plaza.*

Walking and Talking—Two lifelong friends (Anne Heche and Catherine Keener) begin to drift apart when one announces her engagement. Written and directed by Nicole Holofcener. (1 hr. 26 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Welcome to the Dollhouse—Todd Solondz's wickedly funny black comedy about one Dawn Weiner, a chubby seventh-grader who makes a series of unfortunate fashion choices and is relentlessly tormented by her classmates, teachers, and parents. (1 hr. 33 mins.; R) *Angelika Film Center; Cinema 3.*

The Wife—A pair of New Age-y therapists and their uninvited dinner guests—a patient and his loose-lipped wife—verbally dissect the merits of marriage, neuroses, and therapy. With Julie Hagerty, Tom Noonan, Wallace Shawn, and Karen Young.

Photograph by Claudette Barius/Gramercy Pictures.

Written and directed by Noonan (*What Happened Was*). (1 hr. 43 mins.; R) *Screening Room.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Basquiat; Girls Town; Lone Star; Trainspotting; Walking and Talking; Welcome to the Dollhouse.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Bulletproof; The Trigger Effect.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *The Art and Life of Tim Rollins.* Opening 9/13: *Synthetic Pleasures.* (See also "Museums, Societies, Etc.")

Film Forum—209 W. Houston St. (727-8110) *Aventurera; Ernesto Che Guevara; Flirt.* (See also "Museums, Societies, Etc.")

Lighthouse Cinema—116 Suffolk St. (979-7571) Opening 9/6: *Highway of Heartache.*

Quad Cinema—34 W. 13th St. (255-8800) *Madagascar Skin; Rendezvous in Paris; Small Faces; The Green House.*

Screening Room—54 Varick St. (below Canal) (334-2100) *The Wife.*

Village East—189 Second Ave., at 12th St. (529-6799) *First Kid; Independence Day; She's the One; The Big Squeeze; The Crow: City of Angels; The Fan.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *A Time To Kill; A Very Brady Sequel; Bogus; Emma; The Island of Dr. Moreau; The Spitfire Grill; Tin Cup.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *John Carpenter's Escape From L.A.; Manny & Lo; The Stupids.*

14th-41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Carpool; The Fan; The Island of Dr. Moreau; The Stupids; The Trigger Effect; Tin Cup; Trainspotting.*

23rd Street West Triplex—333 W. 23rd St. (505-CINE#614) *Alaska; Courage Under Fire; First Kid; Jack.*

34th Street East—241 E. 34th St. (505-CINE#586) *She's the One.*

34th Street Showplace—238 E. 34th St. (532-5544) *A Very Brady Sequel; The Crow: City of Angels.*

Chelsea—260 W. 23rd St. (505-CINE#597) *A Time To Kill; A Very Brady Sequel; Bogus; Bulletproof; Emma; Independence Day; She's the One; The Crow: City of Angels; The Spitfire Grill.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *A Time To Kill; Emma; The Island of Dr. Moreau; Tin Cup; Willie Wonka and the Chocolate Factory.*

42nd-60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Stonewall.*

Angelika 57—225 W. 57th St. (586-1900) *The Green House.*

Astor Plaza—44th St. bet. Broadway. and Eighth Ave. (869-8340) *The Island of Dr. Moreau.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Tin Cup; Kansas City.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *Manny & Lo; Cold Comfort Farm.*

Cinema 3—2 W. 59th St. (505-CINE#596) *Welcome to the Dollhouse.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *First Kid; The Crow: City of Angels; Trainspotting.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *A Time To Kill; Bogus; Chain Reaction; Courage Under Fire; Fled; Solo; The Fan; The Stupids; Tin Cup.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *The Island of Dr. Moreau.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Basquiat.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *A Very Brady Sequel.* Opening 9/13: *Rich Man's Wife.*

Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Hunchback of Notre Dame; Jack; Supercop; The Rock.* Opening 9/13: *A Very Brady Sequel.*

They had a plan.
It wasn't worth a nickel.

HOFFMAN

DUSTIN HOFFMAN DENNIS FRANZ SEAN NELSON

AMERICAN BUFFALO

FRANZ

THE SAMUEL GOLDWYN COMPANY PRESENTS IN ASSOCIATION WITH CAPITOL FILMS PRODUCED IN ASSOCIATION WITH PUNCH PRODUCTIONS DUSTIN HOFFMAN DENNIS FRANZ SEAN NELSON "AMERICAN BUFFALO" CASTING BY HOPKINS SMITH & BARDEN MUSIC BY THOMAS NEWMAN EDITOR KATE SANFORD COSTUME DESIGNER DEBORAH NEWHALL PRODUCTION DESIGNER DANIEL TALPERS DIRECTOR OF PHOTOGRAPHY RICHARD CRUDO CO-PRODUCED BY SARAH GREEN EXECUTIVE PRODUCER JOHN SLOSS SCREENPLAY BY DAVID MAMET BASED ON HIS PLAY

CAPITOL FILMS R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN READ THE GROVE PRESS PAPERBACK PRODUCED BY GREGORY MOSHER DIRECTED BY MICHAEL CORRENTE DOLBY STEREO IN SELECTED THEATRES Samuel Goldwyn THE SAMUEL GOLDWYN COMPANY

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CITY CINEMAS
CINEMA 2
3RD AVE. AT 60TH ST.
777-FILM #635

CITY CINEMAS
VILLAGE EAST CINEMAS
2ND AVE. AT 12TH ST.
777-FILM #922

Keanu Reeves Vincent D'Onofrio Cameron Diaz

Just when she met the man of her dreams, her husband showed up to ruin everything.

Feeling Minnesota

A FILM BY STEVEN BAIGELMAN

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Bullseye! Get that Minnesota Feeling at http://www.flf.com/fm/

Guild 50th Street—33 W. 50th St. (757-2406) *First Kid.*

Manhattan Twin—220 E. 59th St. (505-CINE#590) *Eraser; Mission: Impossible.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Bulletproof; The Nutty Professor.*

Paris Theater—4 W. 58th St. (980-5656) *Purple Noon.*

State—1540 Broadway (391-2900) *She's the One; The Crow: City of Angels; The Trigger Effect.*

Sutton—205 E. 57th St. (759-1411) *Hunchback of Notre Dame; Independence Day; The Stupids.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Adventures of Pinocchio; Eraser; Kingpin; Mission: Impossible; Striptease; The Frighteners; Twister.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Independence Day.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Lone Star.*

86th Street—125 E. 86th St. (505-CINE#604) *She's the One; The Crow: City of Angels.*

86th Street East—210 E. 86th St. (249-1144) *Emma; First Kid.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Emma.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Bulletproof; Courage Under Fire; Jack; Stealing Beauty; The Big Squeeze; The Trigger Effect.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Bogus; Matilda; The Fan; The Spitfire Grill.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *She's the One; A Very Brady Sequel.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *A Time To Kill; A Very Brady Sequel; Carpool; Jack; The Fan; The Island of Dr. Moreau; Tin Cup.*

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *A Time To Kill.*

UA East—1629 First Ave., at 85th St. (249-5100) *The Trigger Effect.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Courage Under Fire.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *Carpool; First Kid; Solo; The Crow: City of Angels; The Island of Dr. Moreau; The Stupids.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Kansas City; Lone Star; Maborosi; Rendezvous in Paris; Walking and Talking.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *A Time To Kill; A Very Brady Sequel; Emma; Independence Day; She's the One; Sweet Nothing; The Fan; The Spitfire Grill; The Trigger Effect; Tin Cup; Trainspotting.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Bulletproof; Jack.*

New Coliseum—701 W. 181st St. (740-1545) *A Very Brady Sequel; Bulletproof; First Kid; The Crow: City of Angels.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Bulletproof; First Kid; The Island of Dr. Moreau.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *A Time To Kill; The Crow: City of Angels.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *The Big Squeeze.*

Symphony Space—2537 Broadway (864-5400) .(See also "Museums, Societies, Etc.")

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *A Time To Kill; A Very Brady Sequel; Bogus; Bulletproof; First Kid; Independence Day; Jack; Solo; The Crow: City of Angels; The Fan; The Island of Dr. Moreau; The Stupids; The Trigger Effect.*

Concourse Plaza—214 E. 161th St. (588-8800) *A Time To Kill; Bogus; Bulletproof; First Kid; Independence Day; Solo; The Crow: City of Angels; The Fan; The Island of Dr. Moreau; The Stupids.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *The Spitfire Grill; She's the One.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *A Time To Kill; A Very Brady Sequel; Bogus; Bulletproof; Independence Day; Jack; Matilda; Solo; The Crow: City of Angels; The Fan; The Island of Dr. Moreau; The Stupids; The Trigger Effect.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *A Time To Kill; A Very Brady Sequel; First Kid; Jack; She's the One; The Island of Dr. Moreau; The Spitfire Grill.*

Brooklyn Heights—70 Henry St. (596-7070) *She's the One; The Island of Dr. Moreau.* (See also "Museums, Societies, Etc.")

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Bogus; Bulletproof; First Kid; The Crow: City of Angels.*

Cobble Hill—265 Court St. (596-9113) *A Time To Kill; A Very Brady Sequel; Emma; The Spitfire Grill; Tin Cup.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Bogus; Bulletproof; The Crow: City of Angels; The Fan; The Stupids; The Trigger Effect.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Bulletproof; First Kid; The Crow: City of Angels; The Island of Dr. Moreau.*

Kent Triplex—Coney Island Ave. at Ave. H (338-

Data
Joe Blows

Despite perfectly respectable reviews, *Joe's Apartment*, the MTV short turned movie about a young, single guy and his twitching bevy of playful cockroaches, bombed at the box office. But was it the film—or was it Joe? Apparently, the mere presence of the name Joe in a movie title is usually enough to guarantee disaster—financial, critical, or both. Not even Hollywood's heavy hitters—Spike Lee, Clint Eastwood, Tom Hanks, *and* Meg Ryan—have been able to overcome the curse of the only seemingly ordinary Joe. A look at the sad history of a simple name. **LUCY HAWKING**

TITLE	GROSS	JOE WHO?	EPITAPH
Joe's Apartment **1996**	$4.5 million	A messy young graduate who shares his East Village pad with more than 50,000 cockroaches.	An all-star lineup of high-kicking cockroaches and lots of MTV hype couldn't save it.
Joe Versus the Volcano **1990**	$18.9 million	A blue-collar worker (Tom Hanks) who jumps into a volcano in order to save an island. Meg Ryan attends as a trio of wacky characters.	So wretched it buried America's perkiest actors.
Joe's Bed-Stuy Barbershop: We Cut Heads **1983**	N/A	A regular, you know, Joe who owns a neighborhood landmark in Brooklyn.	Director Spike Lee's film-school debut, it won an award, didn't pay the electric bill.
Joe Kidd **1972**	$5.25 million	An enigmatic outsider, Clint Eastwood, is drawn into the struggle between Mexicans and Americans and finds his loyalties divided.	One of Eastwood's lowest-grossing films ever.
Joe **1970**	$3.55 million	A good ol' anti-permissive, hippie-hating, pro-government, reactionary man played by Peter Boyle.	Box-office hit, critical miss. "A bad film disfigured by strokes of tendentiousness," said one reviewer, echoing widespread disdain.
Joe Macbeth **1955**	Under $1 million	In this gangster version, Shakespeare's would-be king is egged on by his wife to murder his boss.	Macbeth and Joe in the title made this film doubly doomed.

3371) *Bulletproof; First Kid; The Crow: City of Angels.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Bogus; Bulletproof; First Kid; Independence Day; The Crow: City of Angels; The Nutty Professor.*

Kingsway—Kings Hwy. at Coney Island Ave. (777-FILM#577) *A Time To Kill; A Very Brady Sequel; Jack; The Fan; The Spitfire Grill.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Bogus; First Kid; The Crow: City of Angels; The Stupids.*

Pavilion/Windsor—188 Prospect Park West, Brooklyn (369-0838) *A Very Brady Sequel; Basquiat; The Spitfire Grill.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *The Island of Dr. Moreau; The Crow: City of Angels.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *A Very Brady Sequel; Bulletproof; First Kid; The Crow: City of Angels; The Island of Dr. Moreau.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *A Time To Kill; A Very Brady Sequel; Bulletproof; Independence Day; She's the One; The Crow: City of Angels; The Fan; The Island of Dr. Moreau; Tin Cup.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *A Time To Kill; Bulletproof; First Kid; Solo; The Crow: City of Angels; The Island of Dr. Moreau.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *A Time To Kill; Bulletproof; Emma; First Kid; Jack; The Crow: City of Angels; Tin Cup.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *A Time To Kill; Bulletproof; Emma; The Fan; The Island of Dr. Moreau; The Stupids.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *A Very Brady Sequel; First Kid.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Independence Day; The Crow: City of Angels; The Spitfire Grill.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Bulletproof; Independence Day; The Crow: City of Angels.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *A Time To Kill; A Very Brady Sequel; Bogus; First Kid; Jack; The Fan; The Island of Dr. Moreau; The Trigger Effect.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *A Very Brady Sequel; Jack; The Fan; The Stupids.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *Tin Cup; She's the One.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (777-FILM#619) *A Very Brady Sequel; Independence Day; Jack; She's the One; The Crow: City of Angels; The Spitfire Grill; Tin Cup.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Bulletproof; First Kid; The Crow: City of Angels.*

Main Street—72–66 Main St., Flushing (268-3636) *A Time To Kill; A Very Brady Sequel; Carpool; She's the One; Willie Wonka and the Chocolate Factory.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *A Time To Kill; Bogus; Bulletproof; The Island of Dr. Moreau.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *A Time To Kill; A Very Brady Sequel; Bulletproof; Independence Day; She's the One; The Crow: City of Angels; The Fan; The Stupids.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *A Time To Kill; Flirt; Matilda.*

Plaza —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *A Very Brady Sequel; The Crow: City of Angels.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Bulletproof; First Kid; The Crow: City of Angels; The Island of Dr. Moreau.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *A Very Brady Sequel; Independence Day; She's the One; The Spitfire Grill.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Emma.*

Opening

State of Denial

In 'Feeling Minnesota,' Cameron Diaz (above, straddling Keanu Reeves in that white-trash way) plays a capricious newlywed who runs off with her charming yet dopey brother-in-law (Reeves, of course). Opens September 13.

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *A Very Brady Sequel; Bulletproof; First Kid; She's the One; The Crow: City of Angels; Tin Cup.* Opening 9/13: *Fly Away Home; Maximum Risk.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *A Time To Kill; Bulletproof; First Kid; Jack; The Crow: City of Angels.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *A Time To Kill; A Very Brady Sequel; Bogus; Bulletproof; First Kid; Independence Day; Jack; She's the One; The Crow: City of Angels; The Fan; The Island of Dr. Moreau; The Spitfire Grill; The Stupids; The Trigger Effect; Tin Cup.*

Museums, Societies, Etc.

American Museum of the Moving Image—"Roger Corman." 9/14: *Boxcar Bertha* (1972), *Death Race 2000* (1975) and *The Lady in Red* (1979). 9/15: *The Velvet Vampire* (1971) and *Love Letters* (1983). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $7.

A Conversation With Michael Moore—9/15: The documentarian lectures at Cooper Union's Great Hall, 41 Cooper Square. Registered members of the Independent Feature Film Market may attend for free; all others call 307-7171 for tickets ($20).

A Different Light—9/15: *What's Up Doc?* (1972). 151 W. 19th St. (989-4850); free.

Film Forum—"10th Annual Summer Festival of Fantasy, Horror, & Science Fiction." 9/9: *Freaks* (1932) and *The Unknown* (1927). 9/10: *Cobra Woman* (1944) and *Wild Women of Wongo* (1958). 9/11 and 9/12: *House of Usher* (1960) and *Masque of the Red Death* (1964). 9/13 and 9/14: *Plan 9 from Outer Space* (1959), *Bride of the Monster* (1955) and *The Beast of Yucca Flats* (1961). 9/15: *Black Sunday* (1961) and *Hercules in the Haunted World* (1961). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center—(The Walter Reade Theater)—Through 9/12: "CineRock: Loud Films, Rare Music." 9/9 and 9/10: *Cracked Actor* (1974) and *Talking Heads Vs. the Television* (1981). 9/9 and 9/12: *The Life and Times of Red Dog Saloon* (1996). 9/10: *The BBC Concerts: Eric Clapton & Queen.* 9/10–/12: *Wild Style* (1983). 9/11 and 9/12: *Wattstax* (1973). 9/12: *Hype!* (1995). Beginning 9/13: "Made in Taiwan 2: Cutting-Edge Cinema." 9/13 and 9/14: *Tropical Fish* (1995). 9/13–9/15: *Good Men, Good Women* (1995). 9/13 and 9/15: *The Peony Pavilion* (1995). 9/14 and 9/15: 65 W. 65th St., plaza level. (875-5600); $7.50.

Museum of Modern Art—"Selections from the Martin Scorsese Collection." 9/9 and 9/14: *Torn Curtain* (1960). 9/9 and 9/15: *Pay or Die* (1960). 9/10: *Pete Kelly's Blues* (1955) and *Rebel Without a Cause* (1955). 9/12: *Murder by Contract* (1968) and *Seven Brides for Seven Brothers* (1964), restored. 9/13: *A Kiss Before Dying* (1956), *Peeping Tom* (1960), and *Psycho* (1960). 9/14: *Point Blank* (1967). 9/15: *Home From the Hill* (1960). 11 W. 53rd St. (708-9480); $8.

National Museum of the American Indian—8/26–9/15: *The Spirit of TV* (1990), *Meeting Ancestors* (1993), *Jane Moraita/Our Celebrations* (1995), and *At the Edge of Conquest: The Journey of Chief Wai-Wai* (1992). Call for program info. 1 Bowling Green (825-6914); free.

Symphony Space—"The Best Films of Our Lives." 9/10: "Chaplin, Keaton, Arbuckle, et. al." 2537 Broadway (864-5400); $7.

Movie Listings Online

***New York* Magazine Online (on CompuServe) now offers expanded movie listings, covering more than 250 theaters throughout New York City, Long Island, Westchester, northern New Jersey, and southern Connecticut. These listings, which are updated daily, also contain show times for all movies. To subscribe, call 1-800-305-3280. If you're already on CompuServe, you can find us at *go* NYMAG.**

Photograph by D. Michaels/Fine Line Features.

art

Berenice Abbott...Peter Hristoff

Galleries

Solos

Madison Avenue and Vicinity

Jan Aronson—Paintings of landscapes in the American West whose compositions bring to mind works by Marsden Hartley and Georgia O'Keeffe; through 10/12. Winston Wächter, 111 E. 65th St. (327-2526).

Giorgio de Chirico—An exhibition that reevaluates De Chirico's relationship with American collectors, curators, and critics in the period between the two world wars, and includes oil paintings, works on paper, fashion illustrations, and portraits of the artist by American photographers; through 10/26. Hunter College, 695 Park Ave. (772-4068).

John Ruskin—Watercolors and drawings of Venetian scenes and architecture by the nineteenth-century English art critic and artist; through 9/28. Salander-O'Reilly, 20 E. 79th St. (879-6606).

Margarett Sargent—Expressionistic portraits of women by this Boston-born artist (1892–1978) who is the subject of *The White Blackbird*, a recently published biography by her granddaughter, Honor Moore; 9/11–10/5. Berry-Hill, 11 E. 70th St. (744-2300).

David Smith—The artist's works on paper made in Voltri, Italy, near Genoa, in 1962, when he was commissioned by the Italian government to produce sculptures for the Fourth Festival of the Two Worlds, in Spoleto; through 10/5. Knoedler, 19 E. 70th St. (794-0550).

Peter Sullivan—New abstract paintings; through 10/12. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

Anton van Dalen—Drawings, paintings, cut-outs, and constructions of birds and cars spanning the sixties to the present; through 10/12. Baumgold, 128 E. 78th St. (861-7338).

57th Street Area

Helen Berggruen/Thomas Paquette—Paintings that depict the everyday maintenance of historic Paris/Paintings of Maine landscapes; 9/12–10/12. Fischbach, 24 W. 57th St. (759-2345).

Alan Bray—Highly stylized paintings of Maine landscapes; through 9/28. Schmidt-Bingham, 41 E. 57th St. (888-1122).

Annette Davidek/Andrea Belag—Paintings of organic forms on wood panels/Cyanotypes made while staying at three different artists' colonies. Through 10/5. Littlejohn Contemporary, 41 E. 57th St. (980-2323).

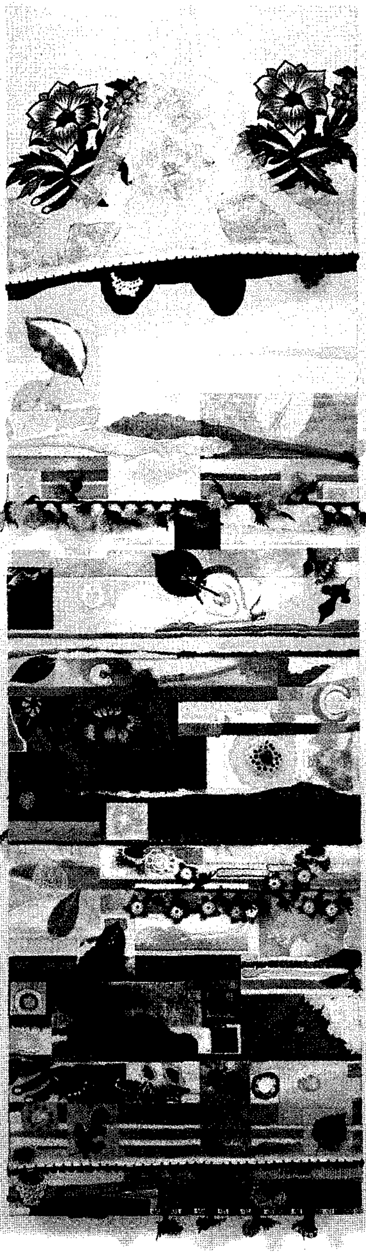
Leonardo Drew—Recent large-scale wall reliefs whose rusted and weathered surfaces are built up over grid structures of repeating units of cast-off materials; through 10/19. Boone, 745 Fifth Ave. (752-2929).

Andrew Gellatly—Reductive landscapes; through 10/12. McGrath, 20 W. 57th St. (956-3366).

Harry Gorson—Paintings of Pittsburgh steel mills at night and Hudson River scenes, executed mainly during the twenties; through 9/28. Spanierman, 45 E. 58th St. (832-0208).

Gerome Kamrowski—The artist's Abstract Expressionist paintings and watercolors from the forties and a selection of his mysterious shadowboxes; 9/11–10/19. Washburn, 20 W. 57th St. (397-6780).

Alan Kleiman—Recent abstract paintings; through 10/12. O'Hara, 41 E. 57th St. (355-3330).



Talent **Peter Hristoff left his native Turkey at age 5, but he's rekindled his ties in recent years, spending summers in Istanbul and incorporating Anatolian textiles in his paintings. With his latest works, Hristoff creates metaphors for growth and regeneration by weaving the native fabric through his painted compositions and allowing it to extend, vinelike, beyond the picture's edge. At David Beitzel Gallery, 102 Prince Street; through October 5.**

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Yayoi Kusama—Recent paintings and an installation by this Japanese artist whose works from the fifties and sixties were shown by Paula Cooper Gallery last spring; 9/17–10/19. Miller, 41 E. 57th St. (980-5454).

Gabriel Orozco—New works; through 10/12. Goodman, 24 W. 57th St. (977-7160).

Mark Podwal—Watercolors and drawings that celebrate Jewish history; 9/11–10/5. Forum, 745 Fifth Ave. (355-4545).

Harvey Quaytman/Jake Berthot—Recent works on paper by both; through 10/1. McKee, 745 Fifth Ave. (688-5951)

John Van Alstine/Francisca Sutil—Indoor and outdoor sculptures of granite and steel that incorporate found objects and cast-bronze elements/Abstract oil paintings on paper; 9/11–10/12. Haime, 41 E. 57th St. (888-3550).

Shira Zeffren—Recent woodcuts; through 9/30. Jadite, 415 W. 50th St. (315-2740), Mon.–Fri. 11–6.

SoHo and TriBeCa

Larry Bell—A sculpture project titled *Sumer* that comprises 24 bronze sculptures based on the artist's computer sketches of stick figures, one of which measures 22 feet by 34 feet by 36 feet; through 10/5. Art et Industrie, 52 Thompson St. (966-6800).

Christian Brechneff—Paintings inspired by landscapes in Greece and Switzerland; through 10/5. Zarre, 48 Greene St. (966-2222).

Ray Ciarrochi/Anne Lloyd—Paintings of Tuscan and Umbrian landscapes/Gestural abstract paintings. Through 9/28. Perlow, 560 Broadway (941-1220).

Robert Cumming—Cut-paper silhouettes that depict a strange world of nature girls, whaling boats, and apartment buildings; through 10/12. Borden, 560 Broadway (431-0166).

Kathleen Gilje—Painted recreations of old-master paintings and photographic images by Robert Mapplethorpe by an artist who is an internationally known conservator of old-master paintings; through 10/5. Bravin Post Lee, 80 Mercer St. (966-2676).

Rodney Graham—Selected works from the artist's editions; through 10/12. Klagsbrun, 80 Mercer St. (925-5157), Thurs.–Sat. 11–6.

Michael Gregory—New paintings of fruit and other still-life objects arranged on tables; through 10/16. Hoffman, 429 W. Broadway (966-6676).

Lyle Ashton Harris—A photographic installation that explores the "watering hole" as a place of regeneration and unpredictability; through 10/5. Tilton, 49 Greene St. (941-1775).

Peter Hristoff—Recent paintings and works on paper that incorporate Turkish fabrics as collage; through 10/5. Beitzel, 102 Prince St. (219-2863).

Yeong Gill Kim—Paintings of landscapes and figures rendered in simple lines on gray and black fields; through 10/12. API, 470 Broome St. (343-2599).

John Kirchner/Daniel Villeneuve—New frottages/Recent paintings; through 10/12. Foster, 62 Crosby St. (966-9024).

Sol Lewitt—A series of embossed multiples on handmade paper that depicts seven stars in a progression from three- to nine-pointed stars; 9/12–12/7. Senior, 375 W. Broadway (941-0960).

Martin Kersels—Photographs, a motorized audio sculpture, and a video sculpture that explore aspects

Photograph courtesy of David Beitzel Gallery.

of bodily control and destruction by this artist who was a soloist and collaborator with the Los Angeles performance group the Shrimps; through 10/19. Gorney, 100 Greene St. (966-4480).

Paul McCarthy—An installation of the artist's own version of the American West, animated by mechanical figures set in a tepee, a saloon, and a bunkhouse; through 10/12. Luhring Augustine, 130 Prince St. (219-9600).

Jerry Mischak—Sculptures created by covering various kinds of objects with colored duct tape; 9/12–10/19. Arstark, 568 Broadway (431-7334).

Josefa Mulaire/Alix Pearlstein—Photographs of drawings the artist cuts into his skin/A series of seventeen drawings that depicts an interior landscape and its residents and a video incorporating six of those drawings. Through 10/12. Postmasters, 80 Greene St. (941-5711).

Elizabeth Olbert—Paintings of imaginary beings in imaginary settings that celebrate the metaphysical properties of painting; 9/12–10/12. Golden, 39 Wooster St. (274-0080).

Lucio Pozzi/Susanna Rubin—New works by both; 9/14–10/12. Weber, 142 Greene St. (966-6115).

Fred Sandback—Drawings by the post-minimalist sculptor that relate to his sculptures and projects from 1966 to the present; through 10/12. Markey, 55 Vandam St. (627-4446).

Andrea Scrima—A thirteen-part painting and an installation of painted mummified fruits; through 10/5. Bronwyn Keenan, 494 Broadway (431-5083).

Sonja Sekula—A retrospective of paintings by this Swiss artist (1918–1963) who worked in New York during the forties and fifties and who showed her Abstract Expressionist paintings at Peggy Guggenheim's gallery, Art of This Century, and at Betty Parsons Gallery; 9/12–10/26. Swiss Institute New York, 495 Broadway (925-2035).

Path Soong—An installation of small black-and-white canvases arranged in rectangles of as many as 75 panels, accompanied by music composed by Terry Fox; through 10/1. Kelly, 591 Broadway (226-1660).

David Stern—Heavily impastoed paintings that mix abstraction and figuration; 9/11–10/19. Rosenberg + Kaufman, 115 Wooster St. (431-4838).

Danny Tisdale—A project that transforms the gallery into the artist's campaign headquarters; through 10/5. Lombard/Fried, 470 Broome St. (334-5060).

Rudi Tröger—Portrait paintings spanning 1963 to 1996; through 10/12. Nolan/Eckman, 560 Broadway (925-6190).

Richard Tuttle—New paintings on carved and cut-out waferboard and a selection of pieces from the fifties and sixties; 9/12–10/26. Sperone Westwater, 142 Greene St. (431-3685).

H. C. Westermann—An exhibition focusing on three related types of sculptures from the artist's work, among them sculptured objects in glass enclosures, wooden boxes enclosing sculptural elements or constituting a sculpture in themselves, and wooden boxes incorporating layers of partially mirrored glass; through 10/12.

Lennon, Weinberg, 560 Broadway (941-0012).

Mark William Wilson/Mary Carroll—Landscape paintings that verge on abstraction/Hand-built ceramic vessels decorated with pressed molded forms of vegetables and fruits. Through 10/12. Fotouhi Cramer, 560 Broadway (431-1304).

Other

Amy Ernst—Mixed-media painted collages that incorporate handmade papers, ground pigments, oil and wax mediums, photographs, and reproductions of Renaissance works; through 10/6. Curcio/Spector, 304 E. 5th St. (505-0409).

Scott Lifshutz/Marc Brandenberg—Portrait paintings in which the faces of the artist's friends float in square-shaped grounds of monochromatic color/Meticulously rendered drawings of images from magazines; photographs; and sculptures that play on the artist's identity as a racially-mixed, half-American gay man living in Europe. Through 10/6. Morris Healy, 530 W. 22nd St. (243-3753), Wed.–Sun. 11–6.

Paul D. Miller—An installation that uses different environments or "zones" to create a dialogue between a youth culture based on rapid change and the historically "conservative" art world; 9/14–10/10. Nosei, 530 W. 22nd St. (741-8695).

Gregory Lee Pickard—Sculptures created from discarded stuffed animals; through 10/6. Bridges + Bodell, 13 E. 7th St. (477-1820).

Dani Tull—A conceptual project that investigates the nature of the sale of a model home in a planned community through photographic documentation; through 10/13. Fredericks, 504 W. 22nd St. (633-6555), Wed.–Sun. 11–6.

Group Shows

Madison Avenue and Vicinity

Knoedler—19 E. 70th St. (794-0550). Works in media not commonly associated with a particular artist's *oeuvre*, among them films by Nancy Graves, photographs by David Smith and Richard Pousette-Dart, and an architectural model by Frank Stella; through 9/22.

York—21 E. 65th St. (772-9155). American abstract paintings executed between 1915 and 1955, by Stuart Davis, Albert Gallatin, Arthur Dove, John Storrs, others; through 9/27.

57th Street Area

Baron/Boisanté Editions—50 W. 57th St. (581-9191). A group show of works that were inspired by or incorporate excrement, by Robert Arneson, Mike Kelley, Piero Manzoni, Bruce Nauman, Not Vital, and others; through 11/16.

Helman—20 W. 57th St. (245-2888). This year's invitational features Julie Allen, David Levinthal, Paolo Maione, Wes Mills, and Maurizio Pellegrin; through 9/28.

Lelong—20 W. 57th St. (315-0470). Recent pastels by Sean Kelly, sculpture by Donald Judd, and paintings by Nicola De Maria, Joan Mitchell, and Frederic Matys Thursz; 9/12–11/1.

Rosenfeld—24 W. 57th St. (247-0082). "Abstraction Across America, 1934–1946," with works by Albers, Diller, Greene, Morris, Scarlett, Shaw, Von Wiegand, others; through 11/9.

Sheehan—20 W. 57th St. (888-4220). Drawings and prints by Hopper, Johns, Kelly, Lichtenstein, Mangold, Twombly, Warhol, others; through 9/28.

Sotheby's/Emmerich—41 E. 57th St. (752-0124). "Color Field: The Classic Years, 1960–1975," with works by Jack Bush, Anthony Caro, Friedl Dzubas, Helen Frankenthaler, Sam Francis, Morris Louis, Kenneth Noland, Jules Olitski, Ann Truitt, others; through 10/5.

SoHo and TriBeCa

Art in General—79 Walker St. (219-0473). Sculpture-based installations by six emerging British artists; through 10/26.

Artists Space—38 Greene St. (226-3970). "A Strategy Hinted At," with neo-Conceptual works by eight artists; through 10/26.

Basilico—26 Wooster St. (966-1831). "Joint Venture," with works by Gonzalez-Foerster, Kinmont, Stein, Tobier, others; through 10/12.

Blum—99 Wooster St. (343-0441). A selection of Boliw shrine figures of the Bamana people of Mali; through 10/5.

CRG—93 Grand St. (966-4360). "La Toilette de Venus," with works that incorporate mirrors by contemporary women artist; through 10/5.

Deitch Projects—76 Grand St. (343-7300). An information center for "Shopping," a project of the SoHo Arts Festival for which 25 artists were invited to collaborate with shops and businesses throughout the SoHo district; through 9/28.

Franklin Furnace—112 Franklin St. (925-4671). The gallery's twentieth season opens with "Voyeur's Delight," an interactive, multimedia exhibit with works by Auder, Blair, Calle, Gordon, Keeley, Leopold, Nechvatal, Scher, others; through 10/12.

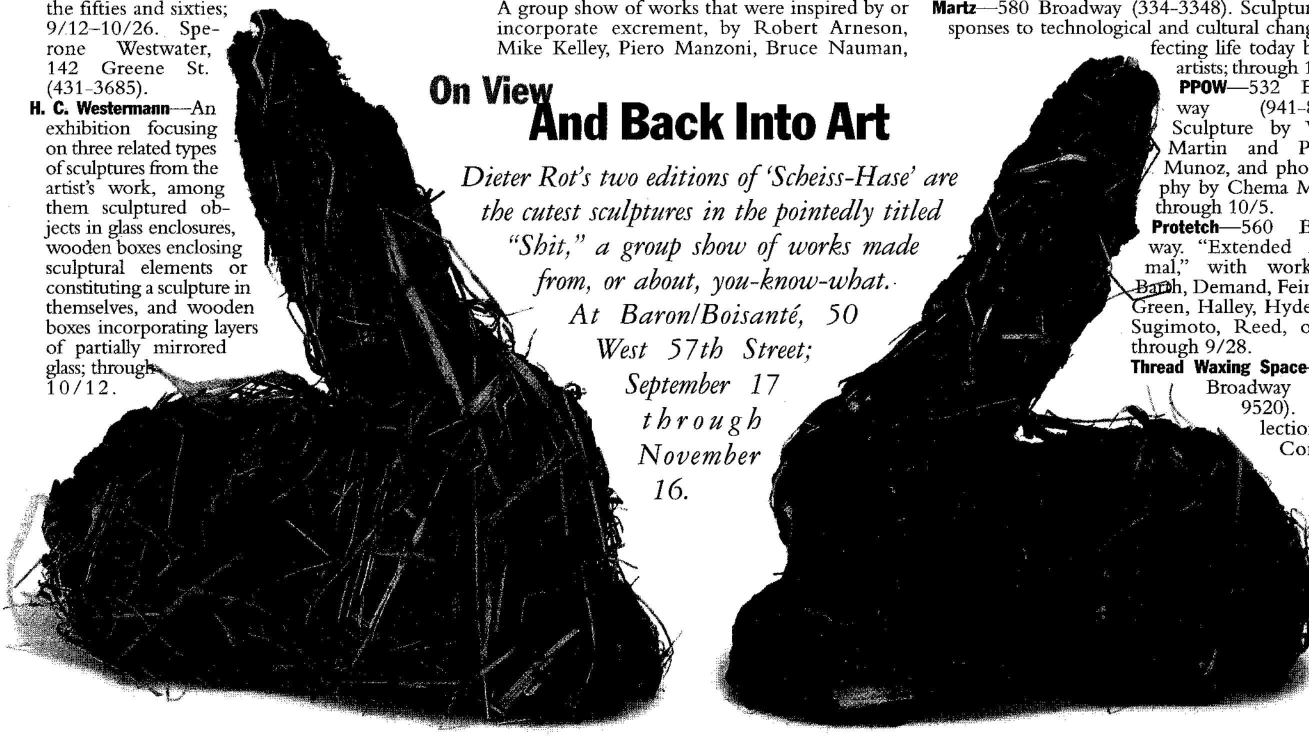
Harris—524 Broadway (941-9895). "Dreams and Dislocations," works dealing with issues of identity, by Keating, Newman, Yuen; through 10/5.

Martz—580 Broadway (334-3348). Sculptural responses to technological and cultural changes affecting life today by five artists; through 10/12.

PPOW—532 Broadway (941-8642). Sculpture by Walter Martin and Paloma Munoz, and photography by Chema Madoz; through 10/5.

Protetch—560 Broadway. "Extended Minimal," with works by Barth, Demand, Feinstein, Green, Halley, Hyde, Lin, Sugimoto, Reed, others; through 9/28.

Thread Waxing Space—476 Broadway (966-9520). "Collection in Context:



On View
And Back Into Art

Dieter Rot's two editions of 'Scheiss-Hase' are the cutest sculptures in the pointedly titled "Shit," a group show of works made from, or about, you-know-what. At Baron/Boisanté, 50 West 57th Street; September 17 through November 16.

Photograph courtesy of Baron/Boisanté Editions.

Hands," a selection of photographs of hands from the sixties to the present from the collection of Henry M. Buhl; *Vegetable House*, a cavelike construction by Anne Chadwick; through 10/19.

Other

Greene Naftali—526 W. 26th St. (463-7770). "Women's Work," with works by women that do not necessarily suggest feminine authorship by Bourgeois, Goldin, Levine, Mitchell, Smith, Spero, others; through 10/6.

Hearn—530 W. 22nd St. (727-7366). "The Speed of Painting," with paintings by Owens, Parrino, Prieto, Reader; through through 10/12.

Kirkland—504 W. 22nd St. (627-3930). "American Dreamin'," with works that explore the quality of "Americanness" by Bacher, Edelson, Green, Hudson, Jones, Sachs, Tomaselli, and Curdlefur; through 10/13.

White Columns—154 Christopher St. (924-4212). "What I Did on My Summer Vacation," an exhibition of photographs taken with disposable cameras by critics, curators, artists, and gallery owners that will be raffled off to benefit White Columns on October 18; 9/13–10/20.

Photography

Meghan Boody—A series titled "NY Doll" that depicts fantastical images of young women and children in polar icescapes undergoing what appear to be bizarre ritualistic trials; through 10/5. Gering, 476 Broome St. (226-8195).

Jeff Burton—Large-scale color photographs of scenes in Los Angeles; through 10/5. Kaplan, 48 Greene St. (226-6131).

Cristinerose—395 W. Broadway (431-1862). "Private Investigations," portraits of three artists playing different roles; through 10/5 .

Danziger—130 Prince St. (226-0056). Celebrity portraits, landscapes, and recent Olympic portraits by Annie Leibovitz; a survey of photographs of skies from the 1860s to the present, including works by Metzner, Misrach, Porter, Weston, and others; through 10/12.

Philip-Lorca diCorcia/Harry Callahan—Color photographs that record the everyday working lives of people in urban environments/His photographs of telephone wires taken between 1950–1976 that depict simple black lines on an empty white background; 9/12–10/19. PaceWildensteinMacGill, 32 E. 57th St. (759-7999).

Michael Eastman—Photographs taken in Prague, Granada, Bologna, and other European cities between 1992 and 1996; 9/11–10/19. Witkin, 415 W. Broadway (925-5510).

Patrick Faigenbaum—Photographs taken in Prague in 1994 that function as a collective portrait of the city and its inhabitants; through 10/5. Gladstone, 99 Greene St. (431-3334).

Ralph Gibson/Abe Frajndlich—A retrospective of works spanning the years 1960–1996 by this photographer who is known for distilling his images to their most essential gesture, form, or detail/A selection of works; 9/13–10/16. Leica, 670 Broadway (777-3051).

Lewis Hine—Photographs of child laborers taken for the National Child Labor Committee between 1906 and 1917; through 10/12. Benrubi, 52 E. 76th St. (517-3766).

ICP—1130 Fifth Ave. (860-1777); Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Landscapes of the Civil War: Newly Discovered Photographs From the Medford Historical Society; through 11/10.

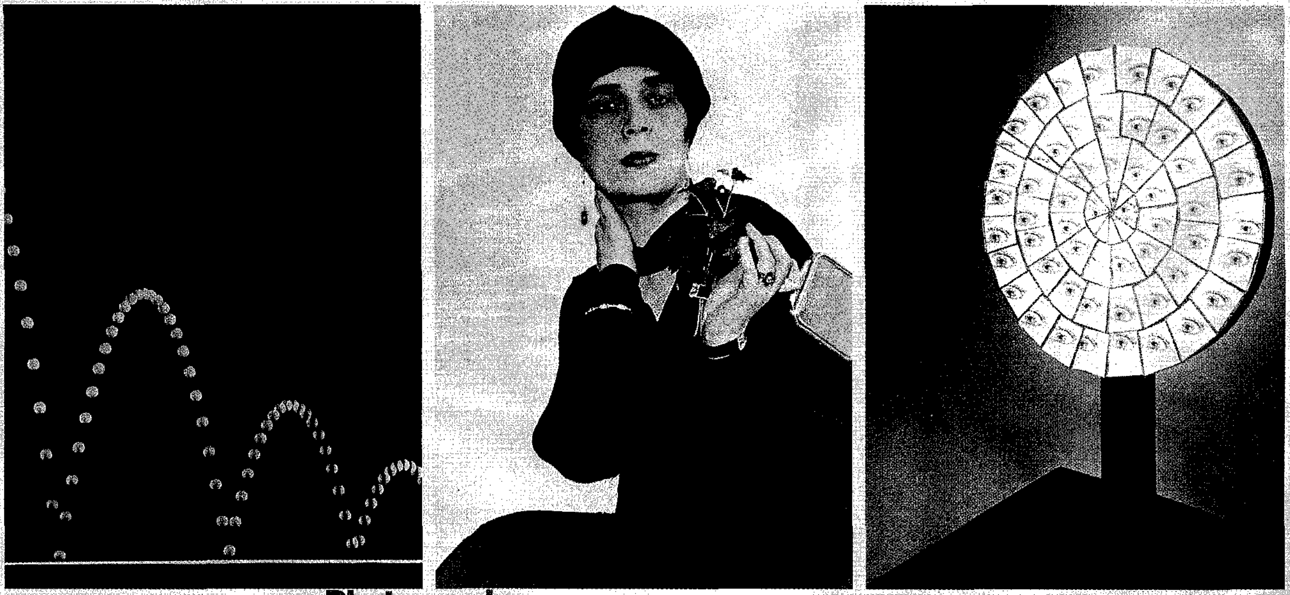
ICP Midtown—1133 Sixth Ave. (860-1783), Tues. 11–8, Wed.–Sun. 11–6. "Chim: The Photographs of David Seymour." The first full-scale retrospective of works by this photojournalist who was a founder of Magnum Photos; 9/13-11/3. . . . "Berenice Abbott: Portraits, New York Views, and Science Photographs From the Permanent Collection"; 9/13–11/3. . . . "Brian Weil: In Memoriam." Images from Weil's series on the Hasidic Jews of Williamsburg, Brooklyn; the Miami Police Department; professional boxers and wrestlers, and the worldwide AIDS epidemic; 9/13–11/3.

Rudolf Koppitz—Nudes, landscapes, and cityscapes photographed in and near Vienna between 1910 and 1930; through 10/19. Houk Friedman, 851 Madison Ave. (628-5300).

Louis Lussier—Photographs of figures in indefinable landscapes and interiors; through 10/5. Shainman, 560 Broadway (966-3866).

Miller—138 Spring St. (226-1220). Photographs of the naked human body by Arbus, Bellocq, Brandt, Callahan, Mapplethorpe, Weston, others; urban abstraction from the seventies by Baltz, Bishop, Metzker, Mudford; 9/12–10/26.

Richard Misrach—Selections from the artist's ongoing "Desert Cantos" project, at Marcus, 578 Broadway (226-3200), through 10/5, and at Mann, 42 E. 76th St. (570-1223), 9/11–11/2.



Photography

Multiple Exposure

Berenice Abbott had a productive long life (1898–1991). No wonder, then, that the International Center of Photography, drawing solely from its own holdings, can offer three distinct Abbott incarnations in the show mounted at its midtown location (September 13–November 3). Phase One finds the photographer in the Paris of the twenties, executing gentle but telling portraits of the native and expatriate artists and writers who made that time and place legendary. Among these evocative images is a study of an impoverished old man nearing death. He's none other than Eugène Atget, the incomparable photographic chronicler of Paris, whose work Abbott subsequently rescued from oblivion.

Returning to her native soil, Abbott spent much of the thirties documenting New York City, giving the grandest architectural panoramas an unexpected human warmth and detailing cluttered downscale shop windows with a clear love of life's bounty. In the late fifties and early sixties, employed by scientists to illustrate their principles, Abbott produced her most coolly gorgeous and abstract work. Always in favor of letting the subject speak for itself, Abbott patiently studied and experimented to capture the images of light beams refracted by a glass prism, bouncing balls carving their paths through space, iron filings creeping in formation to the siren call of a magnet. Curiously, these, the most objective of her efforts, still manage to reflect Abbott's humanism. Tobi Tobias

Photographs by Berenice Abbott/Commerce Graphics Ltd.

Pierre Molinier—Fetishistic photographs, collages, and photomontages by the influential French gender performance artist who began photographing himself in the fifties, and in the sixties created an obsessive photographic documentation of his private "male lesbian" fantasies. At Ubu, 16 E. 78th St. (794-4444), through 10/22, and at Wooster Gardens & Brent Sikkema, 558 Broadway (941-6210), through 11/9.

Olivia Parker—A photographic installation titled *A History of the Real As Told by Searchers and Players;* through 10/5. Wooster Gardens & Brent Sikkema, 558 Broadway (941-6210).

John Schlesinger—A series of black-and-white photomontages on the theme of writer's block and the creative process; 9/12–10/12. Saul, 560 Broadway (431-0747).

Frederic Weber/Alvin Booth—Images of faces caught in moments of introspection and emotional confrontation/Photographs of male and female nudes who have been painted in gold, wound with rope, or coated with latex. Through 10/12. Richardson, 560 Broadway (343-1255).

World Financial Center—North Bridge, West St. bet. Liberty and Vesey Sts. (945-0505), open 24 hours daily. "39th Annual World Press Photo Contest," with 175 award-winning works chosen from sixteen categories; 9/11–10/3.

Museums

American Craft Museum—"Breaking Barriers: Recent American Craft." Works by Wendell Castle, Dale Chihuly, Viola Frey, Michael Lucero, Albert Paley, Joyce Scott, and other contemporary craft artists; through 10/13. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $2.50 seniors and students.

American Museum of Natural History—"Okavongo: Africa's Last Eden." Large-format color photographs taken in the Okavango Delta of Botswana, Africa, by wildlife photographer Frans Lanting; through 1/5/97. . . . "Purposeful Traveler: Titian Ramsay Peale (1799–1885)." Paintings, illustrations, photographs, and memorabilia by and about the nineteenth-century artist/naturalist Titian Ramsay Peale, who was the youngest son of the Philadelphia painter Charles Willson Peale; "Scientists and Journalists—One Story, Two Voices: A Century of Science Reporting in the New York *Times*"; through 9/29. . . . "Witness: Endangered Species of North America." Photographs of animals and plants in immediate danger of extinction; through 10/6. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

Bronx Museum of the Arts—"Bronx Spaces"; through 10/13. . . . "Amidst the Silence: Enrique Martinez Celaya and Alberto Rey"; through 10/13. . . . "Women of Hope: African Americans and Latinas Who Made a Difference"; through 10/13. 1040 Grand Concourse, Bronx (718-681-6000); Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3, $2 students, $1 seniors.

Brooklyn Museum—"Latin American Photography: A Spiritual Journey." Photographs depicting different aspects of Latin American culture by artists who are native to Central or South America, or have spent a significant part of their lives there; 9/13–1/19. . . . "Alison Saar: The Woods Within." An installation of fifteen totemic sculptures; through 10/13. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10–5; $4, $2 students, $1.50 seniors.

Cooper-Hewitt, National Design Museum—"Mixing Messages: Graphic Design in Contemporary Culture." Works by various graphic designers, among them Fabien Baron, Art Chantry, April Greiman, Chip Kidd, and Paula Scher; 9/17–2/16. 2 E. 91st St. (860-6868), Tue. 10–9, Wed.–Sat. 10–5, Sun. 12–5; $3. $1.50 seniors and students.

Dia Center for the Arts—"Hanne Darboven: Kulturgeschichte 1880–1983"; through 6/29. . . . "Fred Sandback: Sculpture."; through 6/29. 548 W. 22nd St. (989-5912), Thurs.–Sun. 12–6; $3 suggested contribution.

Drawing Center—"Selections Fall '96," with drawings by Ignasi Aballi, Ginny Bishton, Caryl Davis, and Laurie Reid; through 10/19. 35 Wooster St. (219-2166), Tues., Thurs., Fri. 10–6, Wed. 10–8, Sat. 11–6; donation suggested.

El Museo del Barrio—"Adál: Out of Focus Nuyoricans." A series of twenty computer-generated portraits created by the Puerto Rican artist Adál in 1995–96, and an accompanying poem by the poet-playwright Reverendo Pedro Pietri; through 10/13. . . . "Working Shoes: A Site-Specific Installation by Ana Busto" ; through 9/15. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Guggenheim Museum—"Meret Oppenheim: Beyond the Teacup." The first retrospective of the Swiss artist's work in the United States, spanning the early thirties to the early eighties; through 10/9. . . . "Africa: The Art of a Continent." The first major survey of the artistic traditions of the entire African continent; through 9/25. . . . "In/sight: African Photographers, 1940 to the Present"; through 9/22. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $10, $5 students and seniors.

Guggenheim Museum SoHo—"Mediascape." Multimedia and interactive art by ten artists, among them Marie-Jo Lafontaine, Bruce Nauman, Nam June Paik, and Bill Viola; through 10/27. 575 Broadway (423-3500); Wed.–Fri. 11–6, Sat. 11–8, Sun. 11–6; $6, $4 students and seniors.

Jewish Museum—"The Illegal Camera: Photography in the Netherlands During the German Occupation, 1940–1945"; through 12/1. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Two by Two." An exhibition comparing men's and women's clothing from 1700 to the present; through 11/17. . . . "Winslow Homer." The first comprehensive retrospective of the American painter's work in more than twenty years, featuring approximately 180 paintings, watercolors, and drawings from all periods of his career; through 9/22. . . . "American Printmaking 1880–1900: Winslow Homer and His Contemporaries"; through 9/22. . . . "Toulouse Lautrec." Lithographs, related paintings, and drawings from the museum's collection; through 9/15. . . . "The Art of the Renaissance Woodworker: The Gubbio Studiolo Restored." An exhibition that complements the museum's recent installation of a room of inlaid trompe-l'oeil panels that was once the *studiolo* of Duke Federico da Montefeltro; through 4/97. . . . "Studio Glass in the Metropolitan Museum of Art"; through 10/6. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September).

Museum of American Folk Art—"A Place for Us: Vernacular Architecture in American Folk Art"; 9/141/5. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Picasso and Portraiture: Representation and Transformation." The first comprehensive survey of the artist's portrait work, beginning with the early studies from his years in Barcelona, then moving through his life via intimate portrayals of his family, lovers, and friends; through 9/17. . . . "Pictures of the *Times*: A Century of Photography From the New York *Times*"; through 10/8. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8, $5 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish). Note: Admission to "Picasso and Portraiture" is by timed-entry tickets, available in the museum's lobby or by calling Ticketmaster at (212) 307-4545, for $12.50 (adults) , $9 (seniors and students), and $4 (children 6 to 15).

Museum of the City of New York—"Revisiting the Scene: New Evidence, New Discoveries." Nineteenth- and twentieth-century paintings of scenes of New York from the museum's collection; through 1/12/97. . . . "Gaelic Gotham: A History of the Irish in New York"; through 10/27. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"Asher Brown Durand: An Exhibition in Honor of the 200th Anniversary of His Birth"; through 10/6. . . . "Collection Update 1995: Recent Acquisitions"; through 10/6. 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

New Museum of Contemporary Art—"alt.youth.media." An exhibition of zines, Web sites, CD-ROMS, and audio, video, and print projects by young media artists speaking out on youth culture; through 11/5. 583 Broadway (219-1222), Wed., Thurs., Fri., Sun. 12–6, Sat. 12–8; $4, $3 artists and seniors; free for visitors under 21.

New York Public Library—"The Romance of the Stone: Lithography, 1796–1825"; 9/16–1/11. . . . "Drawings by Charles Addams"; through 1/25. . . . "Headlines, Deadlines, Bylines: The New York *Times* Morgue 1896–1996"; through 10/19. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Privy to History." Nineteenth-century objects found during a 1995 excavation of an outhouse in lower Manhattan; through 9/21. . . . "July 9, 1776: New York's Independence Day"; through 9/15. . . . "In Search of Light: Tiffany Lamps at the New-York Historical Society"; through 9/15. . . . "Becoming Eleanor Roosevelt: The New York Years, 1884–1933"; through 11/24. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $3, $1 seniors and children.

Pierpont Morgan Library—"Documenting the Times: Adolph S. Ochs and the Early Years of the New York *Times*"; through 9/15. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Studio Museum in Harlem—"Ceremony of Spirit: Nature and Memory in Contemporary Latino Art"; through 9/15. . . . "From the Studio: Artists-in-Residence 1995–1996"; through 9/15. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 students and seniors.

Whitney Museum of American Art—"NYNY: City of Ambition." Paintings, photographs, films, architectural models, and period clothing produced in New York City between the turn of the century and 1960; through 10/27. . . . "An American Story." Works from the museum's permanent collection; through 10/6. . . . "Perpetual Image: Photographic Narratives of the Desert West"; through 9/22. . . . "Collection in Context: Breuer's Whitney—An Anniversary Exhibition"; through 12/8. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Ik-Joong Kang: 8,490 Days of Memory." An installation that uses chocolate as a metaphor to revisit the past from the perspective of the present, specifically referring to the artist's memories of the candy bars given to him by GIs when he was in grammar school in Korea; through 9/27. 120 Park Ave. (570-1807); Mon.–Fri. 11–6; free.

Auctions

Christie's—502 Park Ave. (546-1000). Next auction on 9/18.

Christie's East—219 E. 67th St. (546-1000). 9/11 at 1: "Fine European and Oriental Carpets." On view from 9/7. 9/12 at 10: "Antique and Fine Jewelry." On view from 9/7. 9/17 at 1: "Asian and European Decorative Arts and Furniture." On view from 9/13.

Sotheby's—York Ave. at 72nd St. (606-7000). 9/11 at 10:15 and 2, and 9/12 at 10:15: "Burbridge Collection." On view from 9/5. 9/17 at 10:15: "Korean Works of Art." On view from 9/13. 9/17 at 2: "Snuff Bottles." On view from 9/13.

Swann—104 E. 25th St. (254-4710). 9/12 at 10:30: "Art & Architecture Books." On view from 9/9.

THE RACE TO DELIVER
312

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RACE TO DELIVER

theater

Leonard Bernstein...*Sex and Longing*

Broadway

Previews and Openings

Chimère—$60 9/17–19, 9/21–24, 9/26–28, 9/30, 10/2, 10/4–5, 10/7–9, 10/11–13; $75 10/15, 10/16, 10/18–20, 10/22, 10/23, 10/25–27. At *Battery Park City;* call *307-4100* for tickets, *718-636-4100* for information.

Sex and Longing—A new comedy by Christopher Durang, starring Sigourney Weaver as a woman who attempts to assuage the melancholy sense of displacement that is the abiding, inescapable burden of sad humanity by trying to have sex every fifteen minutes. Did that sentence end up the way you were expecting? $25–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning previews 9/12 for a 10/10 opening. *Cort, 138 W. 48th St. (239-6200).*

Skylight—New York last saw that fine playwright David Hare in December, when Lincoln Center's short-lived production of *Racing Demon,* a drama about the current crisis of faith in the Church of England, seems to have proved somewhat too parochially British for American audiences. They shouldn't have that problem with this less polemical, more inward drama focusing on the reunion, after three years, of a wealthy restaurateur and a schoolteacher, discussing a love affair that may or may not have run its course. Don't miss the American stage debut of Michael Gambon, known to TV audiences here from Dennis Potter's *The Singing Detective* and the more recent PBS show *Maigret*—and to Sir Ralph Richardson simply as "the Great Gambon." $40–$55. Through 9/24: Mon.–Sat. at 8, Wed. and Sat at 2. Thereafter: Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning previews 9/9 for a 9/19 opening. *Royale, 242 W. 45th St. (239-6200).*

Summer and Smoke—You can't describe the unvarying spiritual assailants of any Tennessee Williams heroine more succinctly than with the old Anglican phrase "the world, the flesh, and the devil." In this play from his productive middle period, Mary McDonnell plays repressed spinster Alma Winemiller, while Harry Hamlin—his days on *L.A. Law* were no doubt a great help here—performs all three of the above roles more or less simultaneously. $55. Tues.–Sat. at 8, Wed., Sat., Sun. at 2. Opening 9/5 at 7. Through 10/20. *Roundabout, 1530 Broadway (869-8400). 2 hrs. 30 mins.*

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-880-0740.

Big—A musical adaptation by John Weidman, Richard Maltby Jr., and David Shire of the 1988 film that starred Tom Hanks as a 12-year-old kid who makes a wish for an adult body and, to his surprise, gets it. With Daniel Jenkins, Crista Moore, and Jon Cypher; directed by Mike Ockrent, with choreography by Susan Stroman. $42.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 15 mins.*

Bring In 'da Noise, Bring In 'da Funk—Miss it at the Public earlier this year? George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing has transferred uptown. $20–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

The Cocoanuts —Chelsea's American Jewish Theater, having successfully dusted off Irving Berlin and George S. Kaufman's original (1925) script for a knockabout farce about the Florida land boom—the basis for the movie that introduced the Marx Brothers to Hollywood—and given the latter its first professional New York revival in 61 years, has recently moved it uptown. $45 Tues.–Thurs., $47.50 Fri.–Sat. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *American Place Theatre, 111 W. 46th St. (239-6200). 2 hrs. 10 mins.*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $47.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVEMAN). 1 hr. 40 mins.*

A Delicate Balance—Edward Albee, the writer who infused continental absurdism with a distinctively American accent, ends his far-too-long absence from Broadway with this Lincoln Center Theater revival of his 1966 Pulitzer Prize–winning drama about a family torn between love, fear, and madness. $35–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/29. *Plymouth, 236 W. 45th St. (239-6200). 2 hrs. 40 mins.*

A Funny Thing Happened on the Way to the Forum —A new revival of the 1962 musical, featuring Nathan Lane as that sly guy Pseudolus. $25–$70 through 9/12; $60–70 thereafter. Mon.–Sat. at 8, Wed. and

LEONARD BERNSTEIN'S
new york

CD
Wonderful Town

Every great city deserves its own great poetic interpreter; after Walt Whitman, Leonard Bernstein is ours. 'Leonard Bernstein's New York,' a new CD from Nonesuch, features some of Broadway's top names—Donna Murphy, Audra McDonald, Mandy Patinkin—performing Gotham-themed songs from 'On the Town,' 'Fancy Free,' 'Wonderful Town,' 'On the Waterfront,' and—of course—'West Side Story.'

Photograph by Steven Freeman.

Sat. at 2 through 10/7; Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 thereafter. *St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

Grace and Glorie—Tom Ziegler's Broadway-debut play is the story of a tough-minded mountain woman (Estelle Parsons) and the Manhattan careerist (Lucie Arnaz) determined to save her, willing or otherwise, from the ravages of real-estate development and its attendant sadnesses. Directed by Gloria Muzio. $35–$45. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. *Laura Pels Theatre at the Roundabout, Broadway at 45th St. (719-9393). 2 hrs.*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Joe Barbara (*Another World*) as bad boy Danny Zuko, Debby Boone as Rizzo, and Sally Struthers as Miss Lynch. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

Hughie—Eugene O'Neill began his life in a seedy hotel at Broadway and 43rd; a few blocks up the street, Al Pacino is currently inhabiting the seedy hotel in which that life drew (metaphorically) to an end. This moody chamber piece about a self-deluding small-time hustler—the playwright's next-to-final Broadway production, staged posthumously in 1964—runs through 10/9. $55. Mon.–Sat. at 8, Sat. at 2. *Circle in the Square, 50th St. bet. Broadway and Eighth Ave. (239-6200). 1 hr. 10 mins.*

An Ideal Husband—Sir Peter Hall's acclaimed West End revival of this 1895 play by Oscar Wilde, which uses a conventional plot of unmasked adultery to condemn soul-stifling British intolerance and self-deception, arrives on Broadway from London's Haymarket—the same theater, ironically, from which its successful debut production was withdrawn a century ago following the writer's arrest and imprisonment for homosexuality. $30–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. *Ethel Barrymore, 243 W. 47th St. (239-6200). 2 hrs. 45 mins.*

The King and I—Along with Lincoln Center's recent *Carousel* and the recent Broadway production of *State Fair*, the Rodgers-and-Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam*, featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its tenth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning 6/10: Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Love Thy Neighbor—Jackie Mason, back on Broadway with a new one-man show of stand-up comedy. $37.50–$49.50. Tues.–Sat. at 8, Sun. at 3. *Booth, 222 W. 45th St. (239-6200). 2 hrs.*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Patti LuPone (*Evita*) as the great *monstre sacrée* herself. $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Miss Saigon—This reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Previews

Pity and Terror, the Righteous Version

The spirit bloweth where it listeth, says the New Testament—even, apparently, when it listeth to the usually more stoic precincts of Greek tragedy. A special benefit performance of *The Gospel at Colonus*, Bob Telson and Lee Breuers's adaptation of Sophocles' *Oedipus at Colonus* set to original gospel music, comes to Carnegie Hall (57th Street and Seventh Avenue; 247-7800) for one night only on September 16 at 7:30.

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67. 50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. This *Show Boat* is a dreamboat. (Simon; 10/17/94.) $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/2/94. Through 1/5/97. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $35–$70. At the Virginia Theatre, 245 W. 52nd St. (239-6200)? Uh-huh. 2 hrs. 10 mins.

Sunset Boulevard—Andrew Lloyd Webber's (mega-)musical adaptation of the Billy Wilder film masterpiece about a deranged Hollywood dinosaur and her reluctant boy toy. London's Elaine Paige (*Evita, Cats*) recently took over from Betty Buckley as Norma Desmond. $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. "One way or another, *Victor/Victoria* will make history. Like a karaoke record, it's got everything minus one: a true star, a solid cast and ensemble, savvy staging and choreography, lush scenery and costumes and lighting, a funny (or at least doggedly farcical) book—everything but one really good song. This will be the test: Can a Broadway musical make it without a score? Julie Andrews has a look, voice, and personality that live in perfect harmony with one another, whether she is singing, dancing, acting, or just being. But there is—or rather, isn't—the unrelievedly second-rate music of the late Henry Mancini, augmented by three songs from Frank Wildhorn, which blend in seamlessly, alas. Still, *Victor/Victoria* may be the best unmusical musical you are ever going to see." (Simon; 11/6/95.) With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

Off Broadway

Previews and Openings

900 Oneonta—Morphine addiction, child abuse, alcoholism, and psychosis are just a few of the subjects touched upon in this story, which carries on the Southern Gothic tradition at its most lurid, about a dying paterfamilias who wishes to put his family through hell before going there himself. (Jon Cryer stars, Burl Ives apparently not having been available.) $12. Tues.–Sat. at 8, Sun. at 3 and 7. Opening 9/15 at 7. *Circle Repertory Theater, 632 Broadway (505-6010).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say *propitious* time. $25 through 10/7, $35 thereafter. Tues.–Fri. at 8, Sat. and Sun. at 7:30, Sat. at 10, Sun. at 3; food and drink available/optional. Opening 10/7. *Triad, 158 W. 72nd St. (799-4599).*

View of the Dome—An election-year drama about an idealistic young attorney's introduction to the no-sissies-allowed world of Washington power politics. $25. Tues.–Sat. at 8, Sun. at 2 and 7. Beginning performances 9/13 for a 9/30 opening. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

Now Playing

Back On the Boulevard—A musical evening with cabaret and theater star Liliane Montevecchi. $35. 9/9–11 at 8, 9/13 at 8, 9/14 at 2 and 8, 9/15 at 3, 9/17–20 at 8, 9/21 at 2 and 8, 9/22 at 3. *Martin R. Kaufman Theater, 534 W. 42nd St. (279-4200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $35–$45. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Born to Sing!—It's dueling-divas time, ambitious-newcomer division, when a singing superstar has to choose between her own daughter and (gasp) a brash interloper to accompany her on the road in this new high-octane musical about backstage passions from the creators of 1983's pop-and-gospel-inflected *Mama, I Want to Sing.* $15–$35. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun at 7. *Union Square Theatre, 100 E. 17th St. (505-0700)*

The Boys in the Band—So what if it has a cast of characters—The Brave One, The Scared One, The Troubled One, etc.—seemingly lifted from a forties bomber movie? One excuses such roughnesses in the case of genuine thematic innovation, and Mart Crowley's groundbreaking 1968 script—the one that introduced gay culture, anxieties, and mating rites to mainstream theatrical audiences—is one of the few plays of the last 30 years unquestionably entitled to that distinction. $40-45. Tues.–Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Cowgirls—What happens when a classical-music trio gets booked by mistake into a country-music palace and races frantically to accommodate its longhair style to a room where crewcuts predominate? About what you *A Night at the Opera* fans would imagine, probably. $29.50–$45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta La. (420-8000).*

Disappearing Act—A musical celebration of the urban gay lifestyle. Tues.–Fri. at 8, Sat. and Sun. at 7, Sat. at 10, Sun. at 3. *47th Street Theatre, 304 W. 47th St. (239-6200).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$55, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 3, Wed.–Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse (formerly Playhouse on Vandam), 15 Vandam St. (691-1555).*

Howard Crabtree's When Pigs Fly—Like *Rent* composer Jonathan Larsen, costumer and musical "conceiver" Howard Crabtree passed away in June, days after completing work on his latest backstage-comedy revue. But the show, as developed by Mr. Crabtree with Dick Gallagher and Mark Waldrop, goes on. $40. Mon.–Thurs. at 8, Fri. and Sat. at 7 and 10. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $45. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Matty—A one-man show about baseball star Christy Mathewson, written and performed by Eddie Frierson. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lambs Theatre, 130 W. 44th St. (239-6200).*

Old Wicked Songs—Jon Marans's Pulitzer Prize–nominated play about an emotionally frozen young pianist and the old master who thaws him out. $42.50. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Promenade, 2162 Broadway at 76th Street (580-1313).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Phaedra—Everett Quinton, doing that Everett Quinton thing he does to Euripides' classic tale of a mom with one bad case of ants in the pants for her stepson. (All right, that's not *exactly* what it says in *The Oxford Guide to Classical Literature*, but you get the idea.) $20. Thurs.–Sat. at 8, Sun. at 7. Through 9/29. *Theater for the New City, 155 First Ave. at 10th St. (307-4100).*

The Sleeping Hippo—The story of a "Jules and Jim"–style romantic triangle in—well, where every other masterpiece of Western culture is being imagined these days, too—the East Village. $25/TDF. Tues.–Sat. at 8, Sat. and Sun. at 3; no performance 9/10. Through 9/29. *Theatre Row Theatre, 424 W. 42nd St. (715-1808).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$42.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(279-4200).*

Valley of the Dolls—A stage adaptation of Jacqueline Susann's celebrated book-and-screen trashfest about three young, not particularly inhibited girls on the make in the big city. (Imagine!) $25. Wed.–Sat. at 8, Sat. at 11. Through 9/14. *Circle in the Square Downtown, 159 Bleecker St. (307-4100).*

Off-Off Broadway

The All-Nude College-Girl Revue—$20 Tues.–Thurs., Sun.; $25 Fri. and Sat. Tues.–Sat. at 8, Sun. (through 9/29) at 7. Through 10/5. *Samuel Beckett Theatre, 410 W. 42nd St. (279-4200).*

Beata, The Pope's Daughter—$10. Thurs.–Sat. at 9, Sun. at 3. Through 9/22. *Theater for the New City, 155 First Ave. (254-1109).*

Bread and Circuses—A weekly series of new plays. $12. Sun.–Tues. at 8. Through 12/17. *Expanded Arts, 85 Ludlow St. (253-1813).*

Cloud Nine—$12. Fri.–Mon. at 8. Through 10/7. *Third Eye Repertory, 22 W. 34th St. (501-2420).*

Dom Juan in Manhattan—$10. Mon.–Wed. at 7:30. Through 10/2. *Nada, 167 Ludlow St. (420-1466).*

Donkey Bar—$12. Thurs.–Sat. at 8, Sun. at 3. Through 9/29. *Kraine Theater, 85 E. 4th St. (479-7350).*

Doubletalk —$15/TDF. Thurs.–Sun. at 8. Through 10/11. *Wings Theatre, 154 Christopher St. (627-2961).*

Dutchman—$10. Thurs.–Sun. at 8. Through 9/22. *Common Basis Theatre, 750 Eighth Ave. (340-1122).*

Extremities—$12. Thurs.–Sun. at 8. Through 9/29. *Center Stage Theatre, 48 W. 21st St. (465-7366).*

Goddess—$10. Sat. at 8. Through 9/28. *Solo Arts Group, 36 W. 17th St., Fifth Floor (463-8732).*

Heating & Cooling—A philosophical comedy by Sara Plath—no relation to Sylvia, her subject matter would seem to indicate—about the wacky quantum mechanics of air conditioning. $15; $10 students/seniors. Thurs.–Sat. at 8, Sun. at 2. Through 9/29. *Chelsea Playhouse, 125 W. 22nd St. (727-3626).*

It Begins With a Kiss...—$10; students/seniors, $5. Wed.–Sat. at 8; beginning performances 9/13. *Creative Place Theatre, 750 Eighth Ave. (539-3899).*

It's Toast—A new play by Theater for the New City's Crystal Field about life in New York is the focus this year of the group's annual Summer Street Theater tour. It plays at various outdoor sites throughout the five boroughs through *9/15;* call *254-1109* for details. Free.

Jason and Medea—$10. Thurs.–Sat. at 7:30, Sun. at 4. Beginning performances 9/12 at 8; opening 9/15 at 8. Through 10/6. *Nuyorican Poet's Cafe, 236 E. 3rd St. (505-8183).*

The Lady Gentian Violet—$15. Fri. and Sat. at 8 and 10, Sun. at 7 and 9. Through 9/15. *Riant Theatre, 161 Hudson St., 4th Floor (925-8353).*

Pig—$20; Thurs., pay what you can. Wed.–Sat. at 8; special performances 9/16 and 9/17 at 8. Beginning performances 9/12 for a 9/19 opening. Through 10/12. *29th Street Repertory, 212 W. 29th St. (465-0575).*

Risky Revolutionary—$25. Thurs.–Sat. at 8, Sat. and Sun. at 2. Through 10/6. *Castillo Theatre, 500 Greenwich St., 2nd Floor (941-1234).*

Previews

It's Like Peanuts

In Christopher Durang's new comedy, 'Sex and Longing,' Sigourney Weaver plays a nice-girl nymphomaniac who finds herself impelled to engage in sex with a frequency that strains, er, credulity. Beginning previews September 12 for an October 10 opening at the Cort.

Suitcase—$20. Mon.–Sat. at 8:30. Through 9/21. *Arc-Light Theatre, 152 W. 71st. St. (279-4200)*

Two Gentlemen of Verona—$15. Wed.–Sat. at 8. Through 9/21. *American Theatre of Actors Outdoor Theatre, 314 W. 54th St. (581-3044).*

Vampire Lesbians of Sodom—From Sodom to Las Vegas with Charles Busch: What *else* do you need to know? $10, plus a two-drink minimum. Fri. at 10. Through 9/27. *The Duplex, 61 Christopher St. (255-5438).*

Volunteer Man—$15. Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. Through 9/29. *Theatre Off Park, 224 Waverly Place (353-3665).*

Photograph by Joan Marcus.

restaurants

King David...Whole-Food Fad...Canal House

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

F.illi Ponte Ristorante—A former longshoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. *39 Desbrosses St. (226-4621). (M) AE, DC, MC, V.*

Félix—Parisian bistro conveniently situated on SoHo's version of the Champs-Élysées, serving escargot and other Gallic standards. The atmosphere, as in most territory south of Houston, is stylishly casual. *340 W. Broadway (431-0021). (M) AE, TM.*

Gigino Trattoria—The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (431-1112). (M) AE, DC, MC, V.*

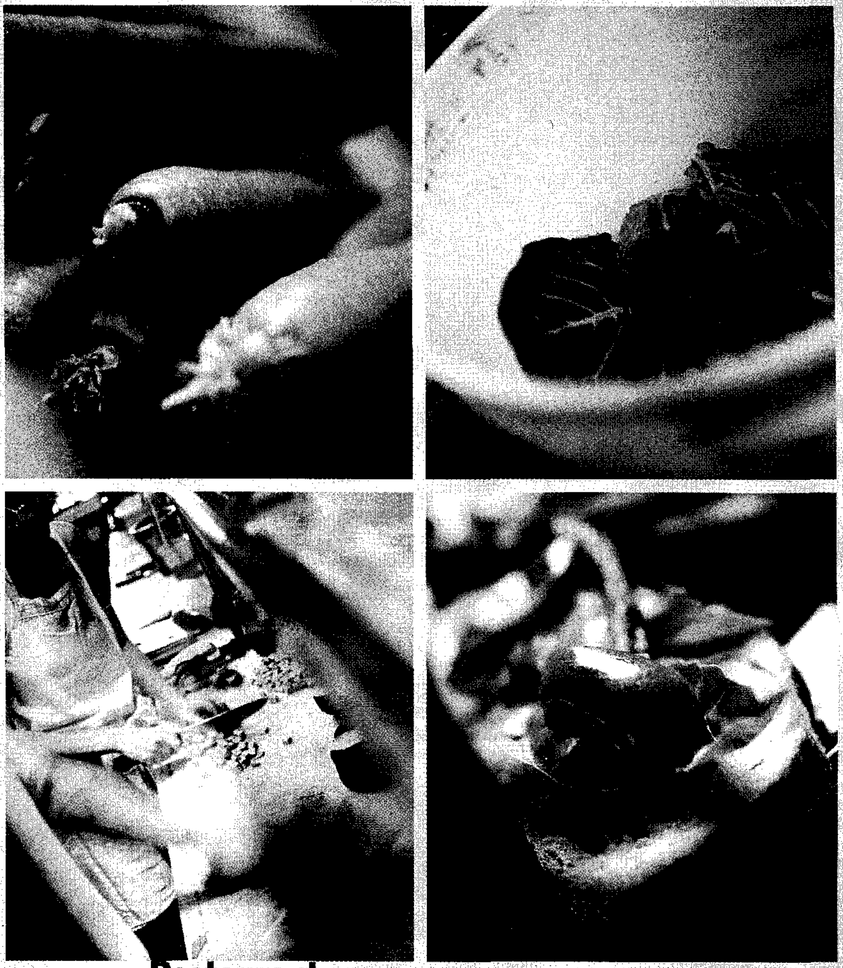
Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. Chef Waldy Malouf uses farmers and their produce from along the Hudson River valley to reinvent traditional American fare. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, TM, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.



Restaurant
The Garden of Vegan

The Brooklyn couple who founded Healthy Home Cooking—a vegan, all-organic, scrupulously wholesome home-delivery service—opened a Cobble Hill storefront juice bar last year. This summer, having ignited something of a local 'Diet for a Small Planet' renaissance, the counter operation has blossomed into Café Love, a full-fledged garden restaurant satisfying cravings, such as they are, for seitan satay, chickpea curry, and soba noodles with tofu and seaweed. (215 Court Street, near Warren Street.)

Le Pescadou—This innovative Provençal bistro serves fresh seafood enhanced by a variety of infused oils. Oyster fans will find a wide variety of fresh ones. *18 King St., at Sixth Ave. (924-3434). (M) AE, MC, TM, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, TriBeCa Bakery and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Photographs by Eric Rank.

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Salaam Bombay—Sophisticated Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, TM, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, TM, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (228-8490). (M) AE, CB, DC, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Below 14th Street, West

Greenwich Cafe—Open around the clock with a menu that crosses every border. Try the veal couscous and the Mediterranean antipasto plate. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

Sazerac House—There's a lot of history in this eighteenth-century landmark building. A Village hangout for 30 years, the Saz specializes in Cajun-inspired American food, like Louisiana crab cakes, jambalaya, and pan-seared salmon. *533 Hudson St., at Charles St. (989-0313). (M) AE, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Bambou—There's a new flavor on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like ackee-and-callaloo tart with scotch-bonnet-and-tomato salsa, and coconut-curry lobster with banana-lentil salad. The relaxing, tropical dining room and bar have already attracted such boldfaced names and beautiful faces as Harry Belafonte, Marisa Tomei, Iman, and Roshumba. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

Bobby O's City Bites—Patrick Swayze's second restaurant (with partner Bobby Ochs) specializes in casual American fare like steak, sandwiches, pizzas, and soup. The laid-back atmosphere and affordable food draw a young neighborhood crowd that mingles and eats surrounded by enormous photos of celebrities taking—you guessed it—big bites. *560 Third Ave., at 37th St. (681-0400). (I–M) AE, CB, DC, MC, TM, V.*

C.T./Claude Troisgros—Scion of the fabled Troisgros chef dynasty, Claude spins updated French with Latin and Asian touches he picked up during his travels. Big, bright, stylish room and original presentations make a meal here a unique dining experience. Jacket required. *111 E. 22nd St. (995-8500). (E) AE, DC, DS, MC, V.*

The Cigar Room at Trumpets—This clubby hotel dining room features hearty American fare like steaks, chops, and seafood, should you feel like eating. The *real* specialty is the menu of 36 cigars from Nat Sherman and Davidoff of Geneva, any of which would be well-paired with a single-malt scotch. Jackets required. *Grand Hyatt New York, Park Ave. at Grand Central Terminal (850-5999). (E) AE, CB, DC, DS, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, old-world establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, TM, V.*

Heartland Brewery—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, grilled Black Angus sirloin, and—for adventurers—buffalo burgers. The beer-weary can sample among the city's largest selection of single-malt scotches and tequilas. *35 Union Square W. (645-3400). (I) AE, DC, MC, TM, V.*

Notaro Ristorante—This new Kips Bay Italian restaurant has already attracted a loyal following form NYU Hospital across the street with dishes like New Zealand rack of lamb with Cabernet-wine sauce, spicy Tuscan seafood, and cacciucco alla Toscana. *635 Second Ave., nr. 34th St. (686-3400). (M) AE, CB, DC, DS, MC, V.*

Novitá—A beautiful new Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, MC, TM, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel Lacayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

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Waterfront Ale House—This cozy Kips Bay bar and restaurant has outlasted lots of other microbrewpubs, and the American food—fish and chips, house-smoked barbecue ribs, venison-and-black-bean chili—is the best accompaniment to the house beverage. *540 Second Ave., at 30th St. (696-4104). (I) AE, DC, MC, V.*

14th–42nd Streets, West Side

Appetito Ristorante—A good bet in midtown for Italian food like black linguine with seafood sauce. *47 W. 39th St. (391-5286). (M) AE, DC, MC, V.*

Aquamarine—A trailblazer on the Hudson waterfront, this new restaurant plays up its exceptional location with a sculpture garden, a river walk, sunset views, and patio dining. The American menu features curry-dusted Chilean bass with mashed potatoes, and black-pepper-glazed pork chop with a potato crisp. *Hudson River and 26th St. (243-9500). (M) AE, CB, DC, DS, MC, V.*

Cafe Americanstyle—An ideal rest stop for Lord & Taylor shoppers, whether they're simply grabbing a bite or resting their weary feet for hours. American fare in a simple setting. A welcome respite from the unruly retail throng. *424 Fifth Ave., nr. 39th St. (391-3344). (M) AE, DC, DS, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Flowers—A fashionable Flatiron restaurant with surprisingly tasty and innovative food and a lively atmosphere. Sample the chef's modern renderings of shrimp rolls, baby lamb chops, and baked Alaska. *21 W. 17th St. (691-8888). (M–E) AE, DC, MC, TM, V.*

Lola—A lively front-room bar leads to a vast and airy back room, made surprisingly private by the centrally located banquettes. The kitchen focuses on seafood with a variety of global influences. Try the Szechuan peppercorn-seared halibut, citrus-glazed tuna, and the house's renowned fried chicken. There's live music Wednesday through Saturday and a justly famous gospel brunch on Sundays. *30 W. 22nd St. (675-6700). (M) AE, MC, TM, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

BlackFinn Bar & Restaurant—A place boasting all the elements to satisfy overtaxed office workers: happy hour, TVs, a fireplace, and a friendly attitude toward cigar smoke. The Cajun menu offers spicy fare like chicken-and-sausage jambalaya and blackened shrimp po'boys. On Sundays, there's live reggae and a raw bar. *994 Second Ave., nr. 52nd St. (355-6993). (I) AE, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Coldwaters—Lots of fresh, simply prepared seafood: steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops in a casual atmosphere. *988 Second Ave., at 52nd St. (888-2122). (M) AE, DC, DS, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Fresh Basil's Trattoria—This casual midtown Italian restaurant prides itself on its friendly service and contemporary atmosphere. Try the gnocchi Aurora, the seafood pescatore, or the grilled veal chop with portobello mushrooms. *663 Lexington Ave., nr. 55th St. (888-4292). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Il Valentino—Enjoy your meal of veal scallopine with grappa raisins, or the whole roasted fish of the day, at this formal Northern Italian midtowner, and then lounge about at the cigar and grappa bar. Dine outside while you still can. *330 E. 56th St. (355-0001). (M–E) AE, DC, MC, V.*

La Mediterranée—A cozy midtown bistro famous for its simple, well-priced peasant food. Try house specials like cold poached salmon, chilled stuffed baby lobster, and baby lamb chops. *947 Second Ave., nr. 50th St. (755-4155). (M) AE, DC.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Meltemi—This East Side Greek restaurant, cheerfully decorated in nautical colors with an Aegean mural, specializes in the kind of fresh charcoal-grilled whole fish that needs little more seasoning than olive oil, lemon juice, and herbs. *905 First Ave., at 51st St. (355-4040). (M) AE, DC, DS, MC, V.*

Monkey Bar—David Rockwell's glamorous renovation of this landmark bar retains the original murals and sconces, and John Schenk's Mediterranean-influenced American menu, with offerings like braised moulard-duck leg and mustard-crusted rack of lamb, propels the kitchen directly (and deliciously) into the twenty-first century. *60 E. 54th St. (838-2600). (E) AE, DC, MC, V.*

Montebello—Shifting gears between neighborhood dinners and business lunches, the room transports patrons from their bustling surroundings to Northern Italy. *120 E. 56th St. (753-1447). (M) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

Paparazzi—Informal Italian restaurant offering family-style dining. Separate rooms for smokers and non-smokers. *964 Second Ave., at 51st St. (759-7676). (M) AE, DS, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced

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Happening

Port Salut

Until October 4, the United Nations is hosting a delegation of chefs from Portugal bent on bringing tapas'ed-out New Yorkers up to speed on a less familiar Iberian cuisine. The Delegates' Dining Room is offering a lavish lunchtime buffet and à la carte menu heavy on seafood and sausage, accompanied by a stellar selection of wines and ports. (Reserve: 963-7626.)

French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue-by-way-of-Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (486-9592). (E) AE, CB, MC, V.*

Wylie's Rib & Steak Joint—And a true "joint" it is, with messy finger food like baby back ribs, plus steak and barbecued chicken. *891 First Ave., at 50th St. (751-0700). (M) AE, DC, DS, MC, V.*

43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.*

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 P.M. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori° lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Free dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and

Photograph by Steffen Thalemann.

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American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Jewel of India—A spicy bargain at lunch. Mother-of-pearl and gold-leaf trimming give this room an elegant appeal. *15 W. 44th St. (869-5544). (I) AE, CB, DC, DS, MC, TM, V.*

Judson Grill—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. *152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and with the accomplished Lincoln Carson replacing pastry chef Richard Leach, the old-world institution has been successfully reborn. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

La Primavera—Theater-district Northern Italian offering prix-fixe dinners and house specials like veal porcini, fettuccine salmonati, and scallopine con porcini. *234 W. 48th St. (586-2797). (E) AE, MC, V.*

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

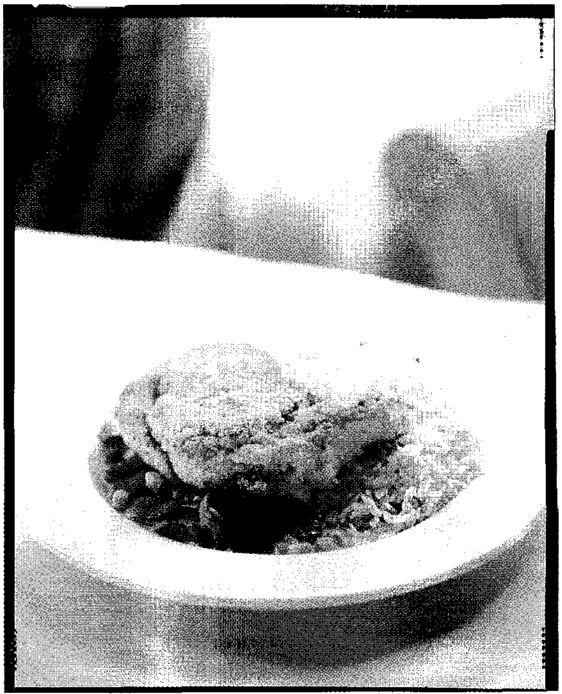
Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

Limoncello—Sophisticated Italian restaurant serving specialties like fennel salad with blood oranges and balsamic vinegar and mussel soup with garlic and chili peppers. Leave room for the tirami su. *777 Seventh Ave., nr. 50th St. (582-7932). (E) AE, DC, DS, MC, TM, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes frito misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*



Object of Desire

Pilgrim's Progress

Is it our imagination, or is there something vaguely *Yankee*—think butterscotch pudding, oatmeal spoonbread—about the Canal House Restaurant's menu in the new SoHo Grand Hotel? Regardless, on a boulevard replete with steak frites, it's refreshing to find regional Americana like this cornmeal-crusted chicken breast with California calmati rice, and a fava-corn-and-peppers succotash. (310 West Broadway.)

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Puttanesca—The multi-tiered antipasto table is the luscious centerpiece of this casual West Side Italian. You can't go wrong with any of the homemade pastas and desserts. *859 Ninth Ave., nr. 56th St. (581-4177). (M) AE.*

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

René Pujol—This Theater District oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes standards like rack of lamb for two, Dover sole, and chocolate soufflé with Grand Marnier ice cream. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and

Photograph by Steven Freeman.

wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual Indian restaurant, a stone's throw from Carnegie Hall, offers classics like ginger chicken, chutney poori, and lamb shashlik. *58 W. 56th St. (585-1155). (M) AE, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

Sullivan's Restaurant & Broadcast Lounge—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The menu, half steakhouse-American and half Chinese, features such diverse selections as surf-and-turf and litchi-tea-smoked duck with sesame cakes. Live jazz nightly. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, V.*

Torre di Pisa—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (398-4400). (E) AE, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Victor's Cafe 52—Until the fall, this is as close to Cuba as you can get—at least in this neighborhood. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Contrapunto—*Join the queue in this good-looking,* updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Dawat—You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey is responsible for the very popular and wide-ranging menu. *210 E. 58th St. (355-7555). (M) AE, CB, DC, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Fitzers Restaurant—This Continental restaurant at the Fitzpatrick Manhattan Hotel boasts the best Guinness in New York and serves a traditional Irish breakfast until 10:30 PM. Or stop in for tea and scones after a tiring afternoon of shopping at Bloomingdale's two blocks away. *687 Lexington Ave., at 57th St. (355-0100). (M) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

Motown Cafe—Motor City music, live and memorialized in showbiz displays, keeps the crowds lining up. So do the down-home midtown versions of barbecue, fried chicken, meatloaf, and crab cakes. *104 W. 57th St. (581-8030). (I) AE, MC, V.*

Pamir on 58th Street—Upscale Afghan food (that's delicate blends of saffron, cardamom, raisins, and pistachios) in—surprise!—a tentlike setting. *1065 First Ave., at 58th St. (644-9258). (M) AE, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Serendipity 3—A fun house for grown-ups and kids alike, with a foyer boutique and a wildly eclectic American menu featuring frozen hot chocolate, foot-long hot dogs, and fabulous dessert concoctions. *225 E. 60th St. (838-3531). (I) AE, CB, DC, MC, TM, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Arlo's—There aren't many restaurants of this caliber on this somewhat barren strip of York Avenue; chef Christian Caiazzo's New American menu, informed by his stint under Wolfgang Puck at Postrio, shows creativity and verve. Try the grilled salmon with lemon couscous, wild-mushroom risotto, or grilled lamb chops with tapioca-curried rice and cucumber-yogurt sauce. *1394 York Ave., at 74th St. (327-0870). (M) AE, MC, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

Cafe Nosidam—Italian-American fare, and a people-watchers' paradise. When the weather warms up, dine on lobster ravioli and grilled American lamb chops in the sidewalk café. *768 Madison Ave., nr. 66th St. (717-5633). (M) AE, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

Hurricane Island—This American restaurant named for an island off the coast of Maine specializes, of course, in fresh lobster and seafood, and offers a better-than-average selection of microbrews with selections from Belgium and Germany. *1303 Third Ave., at 75th St. (717-6600). (M) AE, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. The food is drawn

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from all regions; the red snapper with fresh vegetables is a standout, as are the homemade desserts, and the wine list has won awards. Live piano music nightly. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Pomodori—An uptown Italian bistro "with Mom in the kitchen" and an outdoor café. Grilled meats, fish, and pastas like cavatelli al cartoccio. *1425 Second Ave., nr. 74th St. (472-5225). (I–M) ($).*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. *995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, V.*

Iridium—Amid every restaurant's struggle for uniqueness, this unusual American bistro has found its own. Its award-winning decor has been described as "Dalí Meets Disney" and is based on musical movements. Late-night jazz and Sunday brunch, a deal at $17.95, make it a welcome complement to Lincoln Center. *44 W. 63rd St. (582-2121). (M) AE, DC, DS, MC, V.*

Main Street—This lofty dining room with a skylit atrium and general-store décor is a great place for large parties (or hungry couples) dining family-style on enormous platters of meat loaf, terrines of macaroni and cheese, and trays of filet mignon au poivre. Bring an appetite. *446 Columbus Ave., nr. 81st St. (873-5025). (M) AE, DC, DS, MC, TM, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Queens

Water's Edge—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like lobster-and-leek strudel and Alaskan halibut with snow-pea greens, enoki mushrooms, and ginger broth. Jacket required. *44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V.*

Talent

Everywhere Man

David Ruggerio is nothing if not a quick study. As an apprentice to chef Jacques Maximin at the Hotel Negresco in Nice fifteen years ago, he acquired far more than the basics of French technique. A precursor to today's celebrity toques, Maximin was an awe-inspiring example, says Ruggerio, of just "how high you could go as a chef." The Brooklyn native scales that pinnacle himself this week as he returns to run the newly rejuvenated (and reconceived for this more moderate, value-conscious time) New York outpost of Maxim's, which Pierre Cardin opened on the same site a decade ago in the extravagant image of the Parisian prototype. Maxim's is also, not so coincidentally, the last kitchen where Ruggerio worked for someone else. Since Maxim's closed four years ago, a casualty in the restaurant recession of the early nineties, Ruggerio has become the chef-owner of Le Chantilly and a partner at Chaz & Wilson Grill, where he upgraded the previously forgettable menu; launched Nonna, a casual southern Italian restaurant featuring his grandmother's cooking (closed temporarily, it's scheduled to reopen this fall on East 60th Street); and, perhaps most ambitiously, leased space at the Parker Meridien for Pastis, a Mediterranean restaurant with a fanciful country-estate design by David Rockwell. His culinary expansionism even has a multimedia component: Next summer, PBS will air 26 episodes of *David Ruggerio's Little Italy*, with a companion book, naturally, to be published by Artisan House. And despite the challenges Ruggerio is certain to encounter reviving Maxim's, he's still scouring town for space for yet another new venture, which he's not ready to discuss. Clearly, restaurant vertigo is not a concern.

ROBIN RAISFELD

Photograph by Warren Salowe.

nightlife

Fred Hersch...David Bowie...The Dirty Three

Talent

The Jazz Family Robinson

An actual family that plays together, New Orleans swing group The Flying Neutrinos have made their way from French Quarter street performances to dates in Las Vegas, Atlantic City, and even Perry Farrell's post-Lollapalooza festival, ENIT. In this incarnation, the Bourbon Street clan—which recently sailed, very authentically, to New York on a houseboat—stars the torchy chanteuse Ingrid Lucia and her trombonist/tap-dancer cousin Todd Lundagin. Their latest gig is September 12 at the newly reopened Windows on the World, with its appropriately effusive subtitle, "The Greatest Bar on Earth."

Concerts

David Bowie—Rock's original chameleon has long since been supplanted by the likes of Snoop Doggy Dogg—who out-hairstyled Bowie's entire career in just four years—but he keeps popping up in the most unlikely places. He co-wrote with Iggy Pop *Trainspotting*'s ubiquitous theme "Lust for Life," and, in the new *Basquiat,* has undertaken no less imperious a guise than Andy Warhol. Now in New York working on his next album, the thin, white 49-year-old-married-to-a-supermodel duke takes some time off to perform, offering a show that may not break new ground but will certainly be full of Ziggy Stardust memories. With Solution A.D. 9/14 at 8 P.M. *Roseland, 239 W. 52nd St. Sold Out.*

Kenny G; Toni Braxton—9/18–9/21, 9/23, 9/26 at 8 P.M. *Radio City Music Hall, 1260 Avenue of the Americas (307-7171). $46–$76.*

Fred Hersch—A quiet, unassuming monster of a pianist, Hersch has been a local-jazz-scene linchpin for years now, organizing the excellent record *Last Night When We Were Young*—the first all-jazz AIDS benefit—in 1994, offering his own Billy Strayhorn tribute, *Passion Flower,* and then the Grammy-nominated *I Never Told You,* a solo-piano toast to songwriter Johnny Mandel. Now Hersch offers three nights of solo performances, each one promising a distinct look at his major influences. On the first, Hersch performs his quirky and spellbinding takes on the great Broadway songwriting team Rodgers and Hammerstein (also heard on his new CD *Fred Hersch Plays the Music of Rodgers and Hammerstein*). The next is "Mostly Monk," followed the week after by "Mostly Hersch," a look at his own compositions. 9/18 at 8 P.M. *Merkin Concert Hall at the Abraham Goodman House, 129 W. 67th St. (501-3330). $15.*

Me'Shell Ndegéocello—Talk about alternative: black, bisexual, *and* a bassist. Then again, talk about mainstream: John Cougar Mellencamp collaborator, Madonna protégé, and a mom. Me'Shell Ndegéocello is a truly confounding pop figure, too anomalous to classify, too monstrously talented to ignore: R&B's Dennis Rodman. She's also somewhat frustrating. Despite formidable chops, a searching intelligence, and a great ear for updating seventies soul with arty downtown funk, Ndegéocello tends to give her records a sheeny jazz-fusion production that packages this fresh voice in too slick a veneer, undermining the edgier material with quiet storm-ish sonics. Still, the woman leads a mean band and definitely knows how to work a crowd. Live, her steamy cover of Bill Withers's "Who Is He and What Is He to You" should cause a meltdown. 9/11 at 8 P.M. *Supper Club, 240 W. 47th St. (307-7171). $18.*

Smashing Pumpkins—Few rock bands playing arenas have gotten there with as much drama as Smashing Pumpkins, whose angsty breakthrough album *Siamese Dream* was made as a love affair between two bandmembers was crumbling and the band itself was about to implode. Now they're back in town to play dates rescheduled after the heroin death of their keyboardist and the subsequent firing of drummer Jimmy Chamberlain for chronic drug abuse. Given their track record, the band may be poised for greatness. Rescheduled from 7/12 and 7/13. Tickets for 7/12 will be honored on 9/17, tickets for 7/13 will be honored on 9/18 at 8 p.m. *Madison Square Garden, Seventh Ave. at 33rd St. Sold Out.*

Clubland

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 9/10: Neo-bluesman Keb' Mo'. 9/18: Buddy Rich Big Band with Steve Marcus and Dave Weckl. *15 W. 4th St. (228-7880).*

Brownie's—Avenue A's divey postcollege rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. 9/15: Kelly Deal, sister of Breeder Kim and recently recovered (one hopes) from drug arrests and addiction therapy, leads the Kelly Deal 6000. Shows nightly at 9. *169 Ave. A, at 11th St. (420-8392). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. Every Sunday, it's the Open Blues Jam. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

The Cooler—The meat-packing district's subterranean, steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. 9/11: Sun Ra Intergalactic Lounge with the Sun Ra Arkestra, Lee Ranaldo and William Hooker. 9/18: Sun Ra Intergalactic Lounge with the Sun Ra Arkestra, Rashied Ali, and Prima Materia. Every Tuesday, it's the rotating D.J. showcase party, Analog. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today, or ever. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. 9/12: Man Or Astroman?; Dirty Three; Henchmen. 9/17: Stars, slackers, and assorted celebs come out to benefit Soho's hip and shoestring-budgeted Workhouse Theatre, now in danger of losing its lease. The stars include hosts Ethan Hawke and Frank Whaley, along with horn-rimmed chanteuse Lisa Loeb, Rake's Progress, Greta Gaines, and *Basquiat* soundtrack guest Brian Kelly. Rumored to appear as well are Griffin Dunne, Chris Penn, Tom Sizemore, and Harvey Keitel. *17 Irving Pl. (777-6800).*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars and some of the biggest names in now music. 9/12–9/13: Saxophone dynamo Joe Lovano presents two nights with a collection of special guests on each. 9/14: Joe Lovano's World Ensemble; Gregg Bendian's Pianissimo. 9/17–9/18: Dave Holland Quartet. 9/19: Freedy Johnston and Candy Butchers. *74 Leonard, bet. Broadway and Church. (219-3055).*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware of salivating yuppie swells here for Ladies Night. 9/14: Funky Black Widows. 9/16: Black Cat Bone. Every Sunday, it's Manny's World Famous Blues Jam. *1558 Third Ave. (369-BLUE).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 9/11: Dirty Three; Cat Power. 9/12: Boston's Helium. *1039 Washington St., Hoboken (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, frequently hosting rock and country artists groomed for the more au courant time slots of MTV. 9/13–9/14: The Australian pop troupe Frente! plays with the Chicago outfit Yum-Yum, whose debut album *Dan Loves Patti* is a hushed and masterful take on *Pet Sounds/Sgt. Peppers*-ish orchestral pop and who, in their last appearance, played dressed in bunny suits. They're joined by new songwriter sensation Duncan Sheik. 9/16: Low; Supreme Dicks. *217 E. Houston St. (260-4700).*

Paddy Reilly's—The home of the rollicking, hip-hop-accented Irish band Black 47 on Saturdays and the punkishly feisty Rogue's March on Sundays. *519 Second Ave., at 29th St. (686-1210).*

Sidewalk Cafe—The back-room Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. *94 Ave. A. (473-7373).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. 9/10: Survival Soundz; El Caminos. 9/13: Pucho and His Latin Soul Brothers; Zin. 9/14: Samba Novo; Manhattan Samba Group. 9/17: Vinx and Nana Vasconceles. Shows nightly *204 Varick St. (243-4940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. 9/14: Milo Z. 9/17: The eight-string-guitar wonder Charlie Hunter has commanded many a guitar-tech magazine with his eye-popping style: he plays lead, basslines, and comps himself all at the same time. On his second record, *Ready... Set...Shango,* the Berkeley native has found a setting sparkling and playful enough to back up his muscular fretwork. The album's a collection of hard-grooving soul-jazz originals, and with new members alto saxist Calder Spanier and tenor saxist Kenny Brooks, there are a lot more pyrotechnics than what Hunter's doing on guitar—though that, of course, remains a hoot. 9/18: Magnapop. *51 W. 21st St. (727-7788).*

Westbeth Theatre—The West Side's midsize, mid-priced rock venue, which makes up for some unfortunately placed columns with a sultry bar and lounge. 9/10–9/28: The amazing John Kelly presents *Paved Paradise,* in which the willowy performance artist channels the voice and mannerisms of Joni Mitchell. Sounds like pure camp on paper, but live Kelly's eerie countertenor voice is angelic. Show at 8:30 p.m. *151 Bank Street. (691-2272).*

Wetlands—A groovy club-kid-activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 9/13: P-Funk Salute with the True Funkateer Atomic Maggot Ensemble. 9/16: The hard-swinging organ trio Medeski, Martin, and Wood, former Knitting Factory habitués who have amassed, presumably through a recent tour with the su Phish, considerable acclaim among the hippyish dreadlock-and-Birkenstock set. 9/18: Original reggae firebrand Burning Spear; Skadanks. *161 Hudson St. (966-5244).*

Jazz

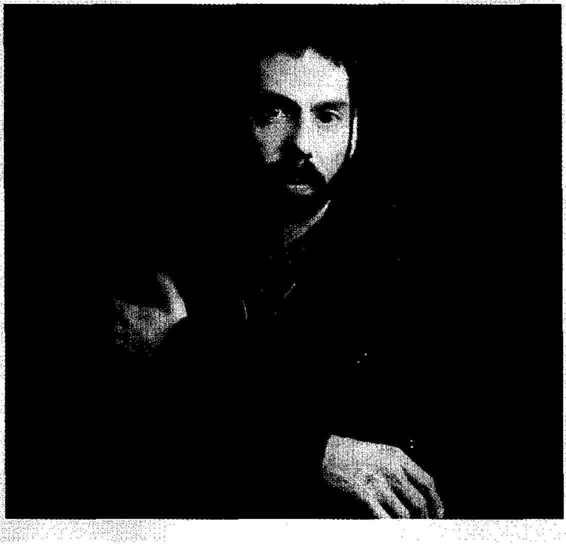
Birdland—A comfy, two-tiered restaurant with huge bay windows, late-fifties jazz paintings, and striking lights. *2745 Broadway, at 105th St. (749-2228).*

Blue Note—Easily the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and, as its empire expands (soon to take Korea with Blue Note Seoul), charges accordingly. 9/10–9/15: Phil Woods Quintet; Pat Martino. 9/17–9/22: Rachelle Ferrell and Her Jazz Trio. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Talent

Getting to Know You

The quietly masterly jazz pianist Fred Hersch, who organized the excellent all-jazz AIDS-benefit CD 'Last Night When We Were Young,' steps to the fore this month with a series of solo concerts at the Merkin Concert Hall. The first offers his quirky, enchanting takes on the songs of Rodgers and Hammerstein on September 18. Next week, he does Monk.



Photograph by Timothy Greenfield-Sanders.

Bradley's—Jazz's secret garden, and, at 25 years old, second only to the Village Vanguard for longevity. It's an intimate, dark-paneled restaurant into which some of the city's best jazz musicians creep after hours. Through 9/14: George Cables Trio featuring Joe Locke. 9/15: Donald Brown Trio. 9/16–9/21: Joanne Brackeen and Ira Coleman. Sets at 10, midnight, and 2 A.M. *70 University Pl., at 11th St. (473-9700).*

The Cajun—A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the final six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. *129 Eighth Ave., at 16th St. (691-6174).*

Iridium Room—The artfully wacky restaurant across from Lincoln Center crosses Dalí with Dr. Seuss in its décor and hosts some formidable jazz comers in its basement, along with the occasional legend. One of the latter, the great guitar innovator Les Paul, has moved his Monday-night office hours here after the closing of his longtime haunt, Fat Tuesday's. 9/10–9/15: Marcus Printup Quintet featuring Marcus Roberts. 9/17–9/22: Kenny Barron and Charlie Haden. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight sets Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. 8/28–8/31: Pianist Pete Malinveri and bassist Calvin Hill. *33 University Pl. (228-8490).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 a.m. Nightly jams start round about 2 a.m.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. 9/10: Bill Mobley Big Band. 9/16: Jason Linder Big Band. 9/17–9/18: Bill Mobley Big Band. Thurs.–Sun., shows start at 10. *183 W. 10th St. (929-7565). $*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. 9/10–9/15: Doky Brothers. 9/17–9/22: Chico Freeman Quartet with George Cables, Winard Harper; with Roy Ayrs Fri. and Sat. Every Sunday, Doc Cheatham plays from 2 to 6. Every Monday it's The Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars. Wednesday nights, the cover's a scant five bucks. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans everywhere. Through 9/15: Ron Carter Quintet. 9/17–9/22: Guitarist Bill Frisell and saxophonist Joe Lovano, two of the most versatile and singularly accomplished jazz musicians of their generation, regroup with their longtime bandleader, drummer Paul Motian, in what should be a phenomenal run. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Visiones—Spanish food and avant-ish jazz guests, along with some funkified post-boppers. Every Monday, Gil Evans protegé and composer Maria Schneider leads her excellent 17-piece Orchestra at 9 and 11. Every Sunday, it's the Gust. W. Tsilis Quartet. Sets at 9 and 11, with extra show Fri. and Sat. at 1 A.M. *125 Macdougal St. (673-5576).*

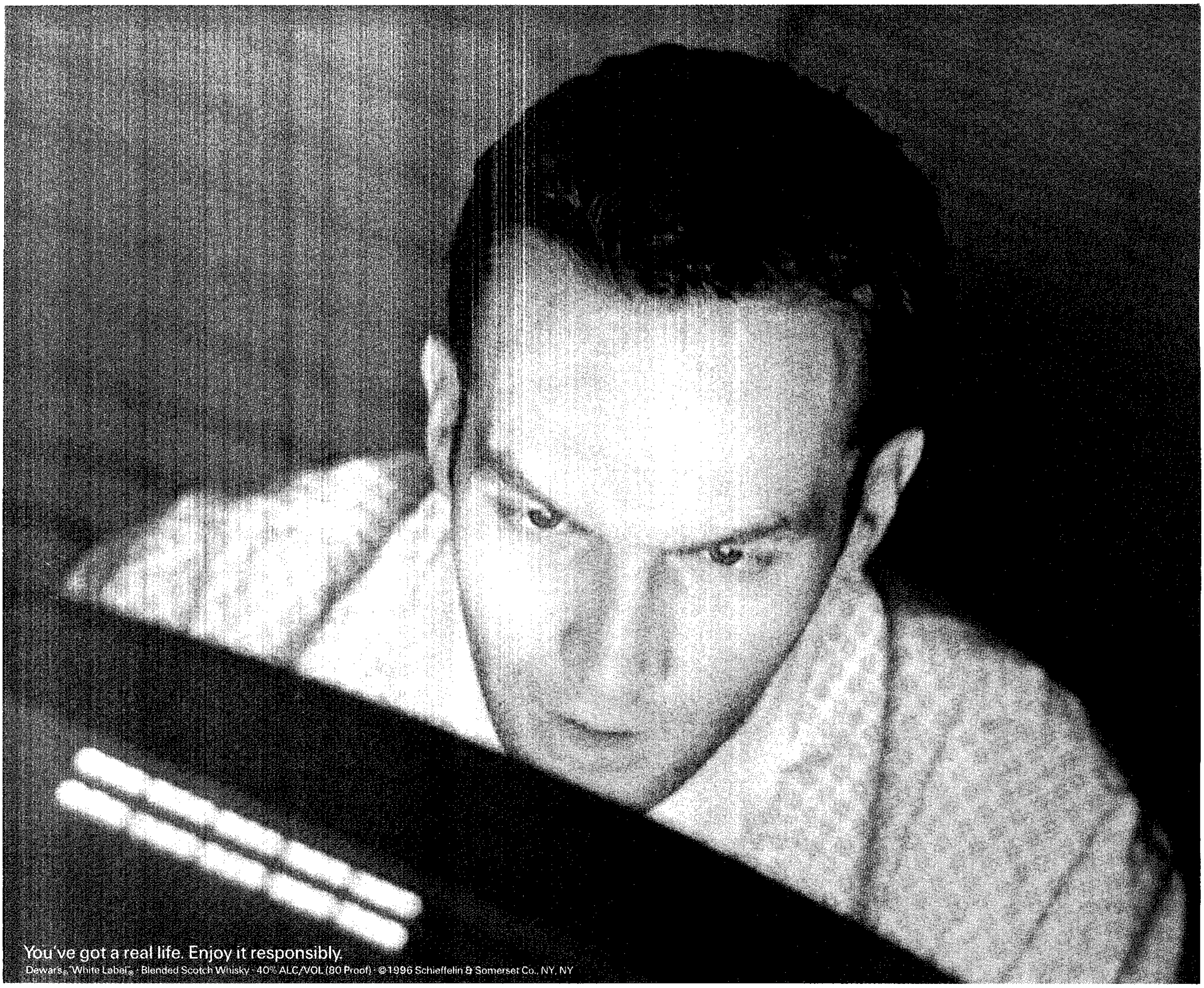
Zinno—A pretty Italian restaurant with a tiny piano on its awning, Zinno is more dining spot than jazz club, though its musical guests are often pleasant surprises. Through 9/14: Pianist Joe Bunch, saxophonist Harry Allen, and bassist Michael Moore. 9/16–9/21: Pianist Hilton Ruiz and bassist Andy McCloud. *126 W. 13th St. (924-5182).*

Comedy

Boston Comedy Club—Animal House ambience and, most nights, comedy to match. Wednesdays, Risa Barash hosts Women of Comedy Nights at 9:30. *82 W. 3rd St. (477-1000).*

Caroline's Comedy Club—In Times Square just down the street from the Letterman show. 9/11: Comedy Fiesta. 9/12–9/15: Michael K. Colyar. 9/16: New Talent Night. 9/17: SportsKabob. 9/18: Hot 97's Phat Comedy. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Catch a Rising Star—Recently reborn, this variety



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showplace now smells of big money. Visitors to the Catch Bar & Grill will view "The Loft," a stage set as a NYC apartment, where stand-up, sketch, and alternative comedians—along with musicians, cabaret artists, and others—will perform. Shows Tues.–Thurs. at 8:30 p.m.; Fri. and Sat. at 8:30 and 11 p.m. *253 West 28th St., bet. Seventh and Eighth Aves. (244-3005).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Through 9/1: Ray Romano; Greer Barnes; Vic Henley; Dave Attell; Tony Woods; Rick Crom. Shows Fri. 9 p.m. and 11 P.M. Sat. 9 P.M. 10:45 P.M. and 12:30 A.M.and Sun–Thurs. at 9 P.M. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Through 9/15: Brian McFadden; Rick Scotti; Billy Jaye; Bernie McGrenahan; Quentin Higgs; Nancy Redman. 9/16–9/22: Most Brothers; John Rizzo; Ben Creed; Billy Jaye; Joe Mulligan; Nancy Redman. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and, at 3300-square-feet, palatial new comedy spot in the flatiron district. 9/13–9/14: Dean Haglund; Linda Smith; Sue Costello. Sun., Mon., and Tues. at 8:30 p.m.; Thurs. at 8:30 and 11 p.m.; Fri. and Sat. at 9 and 11:30 p.m. Cover is $12 plus two-drink minimum Fri.-Sat., $8 on weeknights. *34 West 22nd St. (367-9000).*

Luna Lounge—Mondays, it's "The Show Formerly Known As Rebar," where hip, alternative-minded comedians from MTV's "The State" and elsewhere try out their riskier, stranger material. Shows at 8. *171 Ludlow St., at Houston. (260-2323).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 9/12–9/14: Brian McFadden; Kevin Brennan; Keith Robinson; Jerry Red Wilson. Sun.–Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. *236 W. 78th St. (595-0850).*

Cabaret

Arcimboldo—On Sunday evenings, this stylish trattoria in the U.N. neighborhood offers "Opera With Taste," a series of programs featuring selected arias performed by a rotating ensemble of up-and-coming young stars from the Metropolitan Opera, at 7 and 8:30. The prix-fixe dinner menu (seatings at 6:15 and 7:45) is $40; no music charge. *220 E. 46th St. (972-4646).*

Asti—Singing-waiter frolics with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder and bolder) are the keynote of this Village landmark. No music charge. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Through 10/12: pianist Peter Mintun. Tuesdays through Saturdays from 9:30 to 1:30. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Dancing on Friday and Saturday evenings from 8:30 to 12:30, backed up by the romantic stylings of singer/pianist Kathleen Landis and her trio. $15; jacket and tie required. *2 E. 61st St. (940-8185).*

Claire—Jazz vocalist David Downing. Thurs. and Sun. at 9, Fri. and Sat. at 9:30, Sun. at 1. No cover, no minimum. *156 Seventh Ave. (255-1955).*

F. illi Ponte—Pianist/singer David Raleigh rocking the room at the newly renamed BeCa (Below Canal) Bar with his group, the Little Big Band. Wed.–Sat. from 8 to 1. No cover, no minimum. *39 Debrosses Street (226-4621).*

Ibis—This Mediterranean-flavored supper club, popular in the early eighties, has recently reopened with a variety show incorporating song, dance, magic acts, and—what else?—belly dancing. Tues.–Sat. at 8:30, Sun. at 8. Dinner and performance, $45. Performance only: $15 with a $20 minimum Tues.–Thurs., $20 with a $20 minimum Fri. and Sat. *327 W. 44th St. (262-1111).*

Michael's Pub—Woody Allen tooted his last clarinet line at the old Michael's on East 55th Street. The cabaret has now moved across town to the Parker Meridien Hotel, trading saloon ambience for that of a Parisian Rive Gauche salon in the thirties. Allen's New Orleans Funeral & Ragtime Orchestra should be quite at home. They play, as always, Mon. at 8:45 and 11. $25 cover, plus a two-drink minimum. *Bar Montparnasse, Parker Meridien Hotel, 118 W. 57th St. (758-2272).*

Rainbow and Stars—It's a big season for songwriter Mary Rodgers (daughter of Richard, in case you were wondering). Not only is her musical *Once Upon a Mattress,* the show that made Carol Burnett a star, being revived on Broadway, Faith Prince, Jason Workman and Mark Waldrop are currently taking the bigger-picture view here with "3 of Hearts," a retrospective covering the whole of her career. Through 9/28. $40 cover. Tues.–Sat. at 8:30 and 11; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—The Joe Traina Quintet is in the second year of its wildly successful Friday-evening engagement in the Club Room here, playing jazz, swing, and show tunes with various guest vocalists at 10:30. (A CD of recordings from the series was recently issued and is well worth your notice.) This week, Claiborne Cary sings the songs of Irving Berlin. No cover, no minimum. *234 W. 44th Street (221-8444).*

Sullivan's—Broadway's newest retro-Fifties snuggery is being kicked off with sounds appropriate to the pose. On Mondays and Tuesdays, Mark Thompson plays piano; on Wednesdays, he's joined by the other two members of the Mark Thompson Trio. Thurs.: The Danny Mixon Trio. Fri.: "Stuff," featuring Gordon Edwards and friends. And Fridays are given over to a revolving assortment of R&B talent. The whole scene is under the supervision of Letterman's *Late Show* musical director (and restaurant co-owner) Paul Shaffer; conveniently enough, he only has to run down a flight of stairs or two in the Ed Sullivan Theater to be on it. No cover; there's a two-drink minimum on Fri. and Sat. *1697 Broadway at 53rd St. in the Ed Sullivan Theater. (541-1697).*

Windows on the World—At the recently opened (and somewhat immodestly named, frankly—but, hey, this is New York) Greatest Bar on Earth, pianists Xavier Davis and Greg McKenzie can be found on hand seven days a week; a small combo is added to the mix Thursdays through Saturdays. This week, the Neutrons play reggae and salsa. No music charge Sun–Wed.; Thurs.–Sat., $10 per person after 9. *1 World Trade Center, 107th Floor (524-7000).*

Photograph by Vincent L. Long.

Talent

Sex and Violins

A swaying, shambling, emotional wreck of a band, the Dirty Three (Maxwell's, September 11; Irving Plaza, September 12) are just too hopelessly passionate for words—which might be why they don't use any. Although they've opened for such verbose acts as Henry Rollins and the Beastie Boys, the punkish trio spin their lachrymose narratives solely with violin, drums, and guitar. The Three formed in Melbourne, Australia, as a "background-music combo" but soon began to shape modal improvisations into rhapsodic, post-punk tone poems, giving them illustrative names like "At the Bar" and "Kim's Dirt." Textures range from the noisy, elegiac drone of the Velvet Underground's "Heroin" to the jazzy suspense of Angelo Badalamenti soundtracks to Appalachian fiddle jams, Gypsy waltzes, Indian raga—conjuring distant worlds and desperate moods with just timbre, gesture, and melody. And while underground scenes abound with instrumental acts (the Cocktails; the Denison-Kimball Trio; Medeski, Martin, and Wood), few are able to so deftly use wordlessness to express tongue-tied heartache. Of course, this last impression may also have something to do with fiddler Warren Ellis, whose rambling, introspective (spoken) song introductions have developed a cult following all their own. "It started because I just wanted to talk to the audience," Ellis explains. "To let people know we weren't this weird instrumental group with bathing problems who sat in their bedrooms saying, 'Wow, isn't that a cool lick,' that we were writing songs about very basic emotions. . . . I was also on some medication that made me talk quite a bit."

CHRIS NORRIS

in concert

Flamenco Fever...Rambert Dance Company

Classical Music

Tuesday, September 10

No Penny Opera—American Opera Projects presents standards by Offenbach, Puccini, and Donizetti. *Herald Square, Broadway and 34th St. (922-9393), at 12:30; free.*

Jimmy Bosch & Masters at Works—Performances by Oscar Hernandez, Johnny Pacheco, and Alfredo "Chocolate" Armenteros. *Hudson River Park, Battery Park City (416-5354), at 6; free.*

Daniele Lombardi, Pianist—Performs avant-garde music of the early twentieth century. *Sylvia and Danny Kaye Playhouse, East 68th St. bet. Park and Lexington Aves. (650-3860), at 7:30; free.*

Wednesday, September 11

New York Chamber Symphony—A twentieth-anniversary gala, featuring violinist Nadja Salerno-Sonnenberg, pianist Andre Watts, and baritone William Sharp, in a tribute to Omus Hirshbein. *Avery Fisher Hall, Lincoln Center (262-NYCS), at 8; $20–$1,000.*

Thursday, September 12

Bargemusic—Works by d'Indy, Gaubert, Amirow, and Debussy for strings, piano, flute, and harp. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-4061), at 7:30; $15–$23.*

Friday, September 13

Manhattan Chamber Sinfonia—Performs works by Morton Gould, Mozart, and Beethoven with pianist Ruth Laredo; Glen Barton Cortese, conductor. *John C. Borden Auditorium, Broadway at 122nd St. (749-3300), at 8; free.*

Sunday, September 15

Manhattan Chamber Sinfonia—Repeat of Friday's concert with pianist Ruth Laredo, including Morton Gould's "Elegy" from *The Holocaust*; Glen Barton Cortese, conductor. *Armor Hall, Wave Hill, 675 West 252nd St., Bronx (749-3300), at 3; $12.*

Bargemusic—See 9/12, at 4.

Piano Quartet—Violinist Anto Miller, violist Rebecca Young, cellist Maria Kitsopoulos, and pianist Ilan Rechtman perform two Brahms quartets. *Hotel Wales, 1295 Madison Ave., at 92nd St. (876-6000), at 6 and 8; free.*

Monday, September 16

Adi Mencel, Flutist—Performs works by Bach, Mozart, and Poulenc with pianist Pamela Goldberg. *Mansfield Hotel, 12 W. 44th St. (944-6050), at 8; free.*

Opera

New York City Opera—The season opens with Sherrill Milnes in Verdi's *Falstaff,* 9/11 at 8, 9/14 at 8; Puccini's *Madama Butterfly,* 9/12 at 8, 9/17 at 8; Puccini's *La Bohème,* 9/14 at 1:30; Elizabeth Holleque in Strauss's *Der Rosenkavalier,* 9/15 at 1:30. *New York State Theater, Lincoln Center (870-5570); $17–$78.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Dance

Pasión Gitana—Dance sensation Joaquín Cortés leads his troupe in an evening of flamenco fusion. 9/13 at 8. *Radio City Music Hall, Ave. of the Americas and 50th St. (247-4777); $26–$51.*

True Love Stories—A dance performance piece by Sharon Fogarty. 9/9 and 9/10 at 8. *Synchronicity Space, 55 Mercer St. (929-3862); $8.*

SteeleDance—Choreographers Teri Lee Steele, Oliver Steele, and Milton Myers present a program of repertory, including the premiere of *Hear No Evil, See No Evil* set to music by Tracy Chapman. 9/14 and 9/15 at 8, 9/19 at 9. *Merce Cunningham Studio, 55 Bethune St. (718-875-6311); $15.*

Rambert Dance Company—This 70-year-old British group opens the Joyce's fall season performing works choreographed by Christopher Bruce, Jiri Kylian, and Ohad Naharin set to music by the Rolling Stones, Bach, and Bob Dylan. Through 9/29. 9/17–9/21 at 8, 9/21 and 9/22 at 2, 9/22 at 7:30. *The Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $35.*

Performance

Cortés Conquers All

If Joaquín Cortés is trying to avoid comparison with the last Spaniard to capture America's (and Melanie Griffith's) heart, the hair won't help. Gazing out from under a thick black veil of fur, mouth slightly open and framed by a cigarillo goatee, he is a dead ringer for Antonio Banderas in the opening scenes of *Desperado.* But while Cortés's clothing may be entirely black, the fit synthetically tight, his feet are shod in white running shoes, not jangling spurs. And as we chat in the Perry Dance Studio, the feet won't stop moving, picking up a jazz song from the next studio, tapping softly even as he explains, in rapid Spanish, the spiritual meaning of *Pasión Gitana,* or *Gypsy Passion,* the show he has come to perform for one night only, this Friday, at Radio City.

Forget the macarena—flamenco fever *está aquí.* Last spring, three flamenco shows were running simultaneously downtown. But Cortés's two-hour-plus production—which moves from the flight of the Gypsies to a cross-dressed pas de deux to a dance inspired by the poetry of García Lorca—brings the Gypsy dance uptown. Cortés describes his show as a mélange of dance styles: ballet, flamenco, and steps picked up, like souvenirs, in his travels. Bringing this multicultural extravaganza to the original melting pot, then, is the right move. "New York is like the fusion of all the cultures. It's the town that should be able to understand flamenco better than anyone else," he says from under dark brows. "New York is the climax."

ALEXANDRA LANGE

Photograph by Joachim Sanchez.

the mix

Zingaro...Two By Two...NYC NET

On View

After a Fashion

"Honey, what are you wearing tonight?" he or she has no doubt said to the evening's partner for as long as fashion has existed. "Two by Two," the new exhibition by the indefatigable Richard Martin and Harold Koda at the Metropolitan Museum of Art's Costume Institute (September 10 through November 24), will move from the eighteenth century through the 1970s to provide tangible answers, displaying costume in couples. It promises to show how men, once fashion peacocks, subsided into monochromatic decorum—their ladies getting to wear all the gaudy stuff—and the subsequent revolution in the lively arena of street fashion, which gave the sexes equal opportunity for flamboyant, creative self-display.

TOBI TOBIAS

Radio Highlights

Symphony Hall—9/10: Bach's Brandenburg Concerto No. 4 in G, BMV 1049 and Beethoven's Symphony No. 2 in D, Opus 36. 9/11: TBA. 9/12: Mendelssohn's *A Midsummer Night's Dream* Overture, Opus 21 and Schubert's Symphony No. 6 in C. 9/13: C Schumann's Piano Concerto in a, Opus 7 and Haydn's Symphony No. 100 in G, *Military*. 9/16: Schumann's *Hermann and Dorothea* Overture and Symphony No. 2 in C, Opus 61. 9/17: Beethoven's Romance for Violin and Orchestra No. 1 in G, Opus 40 and Rachmaninoff's Symphony No. 3 in a, Opus 44. Weeknights at 8 except 9/11 at 7. 9/18: Mendelssohn's The Hebrides Overture, Opus 26 and Symphony No. 3 in a, opus 56. WQXR, 96.3 FM.

Breakfast at Random House—9/15 at 12:30 P.M.: "Political Satire." With Ed Koch, Lewis Lapham, Michael Thomas, the Honorable Burton B. Roberts and Jim Lehrer. Harold Evans is the host. WNYC, 820 AM.

Classic Radio—9/14 at 10 P.M.: "Quiet Please": *The Good Ghost. The Adventures of Harry Lime*: Show #36 starring Orson Welles. WNYC, 820 AM.

Saturday Afternoon at the Opera—9/14 at 1: Charpentier's *David et Jonathas*. With Paul Esswood, Colette Alliot-Lugaz, Philippe Huttenlocher, and Richard Soyer. Michel Corboz conducts. WQXR, 96.3 FM.

Sunday Night Opera House—9/15 at 8: Halevy's *La Juive*. With Jose Carreras, Julia Varady, Dalmacio Gonzales and June Anderson. Antonio de Almeida conducts. WQXR, 96.3 FM.

Casper Citron—9/14 at 10 P.M.: Richard Devereux is involved in a study of hypertension and heart enlargement known as LVH. He discusses it with Dr. Luther Clark; Rocky H. Aoki talks about *Making it in America: the Life and Times of Benihana's Pioneer*, as told by Jack McCallum, and about his newly founded foundation; Dr. Molly Niv discusses her new book *Reason in Madness*; Judy Salwen, author of *Solo Life Styles* talks about her recent trip to South Africa. WOR, 710 AM.

New York and Company—9/16: Paul Hendricks provides an intimate look at the aftermath of Vietnam in *The Living and the Dead*; Junot Diaz on his novel *Drown*; Rachel Robinson offers an intimate portrait of her husband Jackie. 9/17: Jimmy Breslin with the story behind the book *I Want to Thank My Brain For Remembering Me*; Joan Didion talks about her new novel *The Last Thing He Wanted*. 9/18: Etymologist Richard Lederer untangles the English language; Cara De Silva on editing *In Memory's Kitchen*; Horacio Verbitsky on *The Flight*. Every day from noon to 2 P.M. on WNYC, 820 AM. Leonard Lopate hosts.

The Written Word

A Place Called Home—9/11 at 7:30: Kathryn Harrison, Dani Shapiro, Arlene Hirschfelder, Mary Morris, Carole Maso, Meg Pei, and Mickey Pearlman convene to read from a collection of essays on home. Barnes & Noble at Union Square; free.

Peter Ivan Hoffman—9/11 at 6:30: Reads from his poetry. NYPL's Jefferson Market Branch, 425 Sixth Avenue. Free.

Readings at Rizzoli—9/10: Phillip Lopate reads from *Portrait of my Body*. 9/11: Jessica Hagedorn reads from *The Gangster of Love*. 9/12: Frank McCourt reads from his new memoir *Angela's Ashes*. 9/17: Michele Zackheim will read from her novel *Violette's Embrace*. All readings at 6:30. Rizzoli's Bookstore, SoHo, 454 Broadway between Prince and Houston Streets. (674-1616); free.

Cynthia Andrews and L.S. Asekoff—9/11 at 6: Reading from their poetry. NYPL's Mid-Manhattan

Photographs courtesy of the Museum of Modern Art.

branch, 455 Fifth Avenue at 40th Street in the sixth floor conference room. Free.

Rafael Yglesias—9/12 at 7: Reads from *Dr. Neruda's Cure for Evil*. Shakespeare & Co., 939 Lexington Ave., bet. 68th and 69th Sts. (570-0201); free.

Cornelius Eady, The Overlook Terrace Poets—9/12 at 8: Poets include Diane Bonds, Han-Hia Chang, Gail Golden, Jack Sheedy, Tim Suermondt, and Steve Iarlow. Rooftop Terrace, 255 W. 43rd St. at 8th Ave. (768-8989 x 2008); free.

Mamadou Chinyelu—9/14 at 3: Reading from *Sons of the Prophets*. NYPL's 115th Street branch, 203 West 115th St. Free.

Irvin D. Yalom—9/16 at 7: Reads from *Lying on the Couch*. Shakespeare & Co., 939 Lexington Ave., bet. 68th and 69th Sts. (570-0201); free.

Junot Diaz—9/16 at 7:30: Reads from his debut collection of stories, *Drown*. Barnes & Noble/Astor Place, 4 Astor Place. (420-1322); free.

David Denby—9/17 at 7:30: Reads from *Great Books*. Barnes & Noble/West, 2289 Broadway at 82nd St. (595-6859); free.

Le Anne Schreiber—9/17 at 7: Reads from *Light Years*. Shakespeare & Co., 939 Lexington Ave., bet. 68th and 69th Sts. (570-0201); free.

Random House Literary Breakfast—9/17 at 8:30 A.M.: "The Literature of Politics: Campaigns and Reportage." With James Carville, Richard Ben Cramer, Sally Quinn, and Eleanor Clift. mad.61, 10 East 61st St. (940-7480); $35.

Joel Rose and Joanna Rakoff—9/18 at 8: Rose reads from *Kill Kill Faster Faster* and Joanne Rakoff reads her recent poetry. alt.coffee, 139 Avenue A between St. Mark's Place and 9th St. (213-3886); free.

Lectures and Panels

Warja Lavater—9/13 at 6: "Images as Words." The artist talks about her work. An exhibition of her work will run from 9/12 to 12/27. The Swiss Institute, 495 Broadway, 3rd floor (between Broome and Spring Streets). (925-2035); free.

The Passion of the Western Mind: Understanding Our Moment in History—9/16 at 6: Richard Tarnas examines the present state of the Western world view, how it got that way, and where it appears to be going. Topics will include: the promise and the danger of the post-modern era, its multiplicity of perspectives, the global ecological crisis, the intertwined freedom and alienation of the modern mind, the resurgence of the feminine in contemporary cultural life, and the increasingly widespread call for "the return of the soul to the world." Fions, 27 West 44th St. (741-2207) $15 members, $20 non-members and all door admissions. No cash.

The Law According to O.J.: How the Simpson Trial Changed the Legal System—9/18 at 7:30: Guests talk about the long-term effects the trial's aftermath is having on the U.S. legal system and the people it governs. Panelists include: Linda A. Fairstein, Randall Kennedy, Barry C. Scheck, Jeffrey Toobin, and Kimba M. Wood. Fred Graham moderates. 92nd St.Y, 92nd St. and Lexington Ave. (996-1100); free.

Mark Epstein—9/18 at 7: Will discuss his latest book, *Thoughts Without a Thinker*, and psychotherapy from a Buddhist perspective. Epstein proposes that the contemplative traditions of the East can be extremely beneficial to patients, not just in helping them recognize their problems, but by giving them the strength to heal. Sufi Books, 227 West Broadway. (334-5212); free.

Campaign '96 and America's Role in the Global Economy—9/18 at 5:30: Deputy Treasury Secretary Lawrence H. Summers presents an address on this topic as part of the year-long New School program "Campaign '96: Conversation, Challenge, Choice." Albert List Graduate Center of the New School, 65 Fifth Avenue. (229-5190); free.

Tours

Central Park—9/14 at 1: A walking tour through New York's collective backyard to explore what is the largest work of art in the city. Designed by Olmsted and Vaux as a place for spiritual uplift, today New Yorkers use it for much more. Stops include: the site of Seneca Village, the rocking-chair riot, Strawberry riot, and Robert Moses's smallest but greatest defeats. Call Big Onion Walking tours at 439-1090 for more information and meeting site. $9 and $7 students and seniors.

Greenwich Village— 9/13 and 9/20 at 1: A walking tour of New York's legendary home to artists, writers, and radicals, with a special emphasis on the history and architecture of the area. Stops will include the Jefferson Market Courthouse, Washington Square Park's "Hanging Elm," and St. Luke-in-the-Fields Chapel. Meet at the Washington Square Arch, located in Washington Square Park. Call 439-1090 for further information; $9, $7 students and seniors.

Immigrant New York—9/11, 9/15 and 9/18 at 1: A multiethnic walking tour through the Jewish East Side, Chinatown, Little Italy, and what used to be called Little Germany, Little Ireland, and Little Africa, to see the contributions made by immigrants of yesterday and today. Meet at the front steps of City Hall. Call Big Onion Walking Tours at 439-1090 for further information; $9, $7 students and seniors.

Exhibitions

Hooked on Type—Through 9/21: An exhibition featuring the work of graphic-design students from the School of Visual Arts who were asked to explore various materials and forms in which to contextualize typography. Materials include wood, plastics, and metals. An opening reception will be held on Monday, September 9, from 5 to 7 P.M. School of Visual Arts Gallery, 209 West 23rd St. (592-2010); free.

Events

Autumn Crafts Fair—9/14 and 9/15 from 11 A.M. to 7 P.M.: More than 35,000 fine craft objects at the 11th Annual Crafts Festival at Lincoln Center. Also eighteen craft demonstrations, including live sheep being shorn, an abundance of natural and exotic foods as well as craft displays from every region of the continental United States. Lincoln Center's Damrosch Park and Fountain Plazas, Columbus Avenue at 64th St. (677-4627); free.

Armory Antiques Show—9/18 through 9/22: This first show at the Armory opens with over 100 prominent international dealers with antiques ranging from Egyptian, Greek, Roman, Chinese, and pre-Columbian to 17th, 18th and 19th Century American, English, French, Oriental, and continental furniture, accessories, and decorative arts. 7th Regiment Armory, Park Avenue at 67th St. Wednesday 4-9 PM, Thursday through Saturday noon to 9 PM, and Sunday noon to 6 PM. (472-1180); $10.

Online

Raven-Symoné—One of the most popular and recognizable child actors, having played the elfin Olivia on NBC's hit sitcom *The Cosby Show* and Nicole on ABC's *Hangin' With Mr. Cooper*. Find out if child-stardom is as awful as we're led to believe. On Prodigy: 9/9 at 8 P.M.

Rita Coolidge—Country music star Rita Coolidge discusses her new release *Out of the Blues* on CompuServe: 9/9 at 9 P.M.

Printing Digital Files—Jonathan Sachs of Digital Light & Color teaches how to get quality prints from digital files on CompuServe: 9/9 at 9:30 P.M.

Mompreneurs—Ellen H. Parlapiano and Patricia Cobe, authors of *Mompreneurs: A Mother's Practical Step-by-Step Guide to Work-at-Home Success*, discuss turning skills into a profitable home-based business. On CompuServe in the Working From Home Forum: 9/9 at 10 P.M.

Dr. Woof—Matthew Margolis is one of the country's leading experts on dog behavior, and in just a few sentences he can tell you how to train your dog successfully, even if you think it's hopeless. Plus, learn the biggest myths about dog training. On Prodigy in the Night People area: 9/10 & 9/17 at 8 P.M.

Rusty Wallace—Chat with NASCAR/Winston Cup driver Rusty Wallace on America Online: 9/10 at 8 P.M.

Patricia Hearst—*Murder at San Simeon*, Patricia Hearst's second novel (co-authored with Cordelia

Performance

Fresh Horses

When Zingaro, the ebullient equestrian theater company based outside Paris, begins its one-month run as part of BAM's Next Wave festival, expect human and equine members alike to be suffering separation anxiety: In France, everyone in the troupe lives together, but persnickety USDA regulations require that Zingaro's 26 horses be quarantined in Battery Park City. (See page 105.) ANYA SACHAROW

Photograph by Marc Enguerand.

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Ecce Homo

Proof that the Web's future lies in narrowly targeted virtual communities: Sassy upstart NYC NET is going national with its gay-and-lesbian Internet service [*http://www.nycnet.com*].

Frances Biddle), is based on an actual unsolved murder involving her grandfather, the legendary William Randolph Hearst. On Prodigy: 9/10 at 10 P.M.

Judy Tenuta—She is a self-proclaimed "fun feminist of the nineties" who preaches that all women should be worshiped as Love Goddesses, and that all men have an equal opportunity to be her furniture. Her latest live CD is titled "In Goddess We Trust." On Prodigy in the WiseAcres area: 9/10 at 11 P.M.

Flesh-n-Bone—Log in for Flesh's chat with SonicNet about his solo album to be released on Def Jam records. Flesh is the first member of the group Bone Thugs & Harmony—which scored big this year with its triple-platinum album *1999 The Eternal*—to release a solo album. On Prodigy in the SonicNet Music area: 9/11 at 7:30 P.M.

Buddy Ryan—Join football expert Buddy Ryan to talk about the start of the new season. On America Online: 9/11 at 8 P.M.

Bruce Campbell—In addition to playing featured roles in *Congo* and John Carpenter's *Escape From L.A.*, actor Bruce Campbell starred in Sam Raimi's *Evil Dead* horror-film trilogy. He also appeared recently on the acclaimed show *Homicide*, and has a co-starring role in the upcoming feature version of *McHale's Navy*. On Prodigy: 9/11 at 10 P.M.

The Advice Ladies—A.k.a. Amy Alkon & Marlowe Minnick, they will proffer the same kind of no-nonsense advice that worked so well for them when they first set up shop on a SoHo street corner with a sign that read "FREE ADVICE—from a Panel of Experts." They've since written a book (*FREE ADVICE: The Advice Ladies on Love, Dating, Sex, and Relationships*) and now write a weekly column in the New York *Daily News*. On Prodigy: 9/12 at 10 P.M.

Jacqueline Bisset—Chat with classy international film star Jacqueline Bisset, who will discuss her upcoming theatrical and television projects. On America Online: 9/12 at 10 P.M.

Mark DeCarlo—The former host of TV's *Studs* dating show has a new gig as the host of a game show called *The Deal*. On Prodigy: 9/13 at 10 P.M.

Electing Women—Women's activist Karyn Strickler discusses organizing at the grass-roots level to elect women to office. On CompuServe in the Women's Wire Forum: 9/10 at 9:30 P.M.

Advice from Jane Austen—Television writers Cathryn Michon and Pamela Norris discuss their new book, *Jane Austen's Little Advice Book*, on CompuServe: 9/16 at 9 P.M.

Roseanne—The queen of sitcoms chats about her happy years as the head of television's Conner clan. On America Online: 9/16 at 10 P.M.

Conferences last about one hour. Send suggestions to runnette@dti.net

Solutions to last week's puzzles

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kids

D r e s s a g e . . . P u p p e t r y . . . I n s e c t s

Children's Events

Horsing Around—Zingaro, France's exotic equestrian theater—which draws inspiration from nomadic Indian cultures of 1,500 years ago—performs *Chimère* under a bigtop at Battery Park City. The performance marks the beginning of the **Brooklyn Academy of Music**'s Next Wave Festival. The Musicians of Rajasthan, an ensemble of Indian musicians and storytellers, join the equestrian troupe and 26 horses. (See photo and essay in "The Mix.") Performances are at 8 P.M. on the following dates: 9/17–9/19, 9/21–9/24, 9/26–9/28, 9/30, 10/2, 10/4–10/5, 10/7–10/9, 10/11–10/13, 10/15 and 10/16, 10/18–10/20, 10/22 and 10/23, 10/25–10/27. For information, call 718-636-4100; for tickets, call 307-4100. Ticket prices prior to 10/15 are $60, for subsequent dates $75.

Jerusalem, Manhattan—Families can visit Jerusalem (by pretend plane), search for archeological treasure, play with a dollhouse synagogue, and create their own shabbat dinner with play challah, dishes, and tablecloth. Bubbe Raizel, a soft-sculpture doll, tells about immigrating to America; artifacts, games, and adding a square to a quilt help families share and enjoy their Jewish cultural heritage. The exhibit, "My Jewish Discovery Place," designed for children ages 3 to 8, is open 9/9 to 10/4 (closed 9/23 for Yom Kippur). **92nd St. Y,** 1395 Lexington Ave. (415-5450). Admission is $3 per person.

Puppet Festival—The International Festival of Puppet Theater, organized by the Henson Foundation, is mostly an adult affair, but the following performances for family audiences promise storytelling with heady doses of whimsy and visual splendor. Maine's Figures of Speech Theatre uses fluid, silk-clad puppets to perform "Nightingale"—a haunting Hans Christian Andersen fairy tale—for ages 7 and up, at The New Victory Theater 9/12–9/14 at 7, 9/14 and 9/15 at 2. *Sunjata,* a sweeping ancient African legend about a crippled prince who becomes the greatest king on earth, is told with dancers, onstage drummers, and shadow puppets by Ki-Yi Mbock Theatre at The New Victory Theater; performances, suitable for children 7 and up, are 9/20, 9/21 at 7, 9/21 at 2, and 9/22 at 1. A wickedly funny adaptation of the Frankenstein tale—performed with generous dollops of green slime—is at the Public Theater: Shows of *Frank Einstein,* suitable for children 7 and up, are 9/19 and 9/20 at 7, 9/20 at 10, 9/21 at 2 and 10, 9/22 at 1 and 4. Bernd Ogrodnik's *Puppets, Music and the Unexpected,* a series of blended short stories for children ages 4 and up, is at the Public Theater 9/21 at 11 and 1, 9/22 at noon and 2. Australia's Evolve Productions brings *A Rare Performance,* a witty puppet cabaret incorporating all manner of puppet life forms—for children 4 and up—to the Public Theater 9/21 and 9/22 at 1 and 3. The entire cast emerges from within an overcoat in Theater Laku Paka of Germany's *Rapunzel and other Stories,* suitable for kids ages 4 and up; 9/14 and 9/21 at 11 and 2, 9/15 at noon, and 9/22 at noon. Even the trees talk in Pumpernickel Puppets' *Frog Prince,* at the Public Theater. Performances, suitable for kids ages 4 and up, are 9/14 at 11 and 1 and 9/15 at 2. Ticket prices range from $10 to $25. For schedule information and tickets, call Telecharge, 563-5444. **The New Victory Theater** is located at 209 W. 42nd St.; the **Joseph Papp Public Theater** is at 425 Lafayette St.

"La Belle et la Bête"—Adapted from the 1756 French fantasy by Madame Marie LePrince de Beaumont, **Puppetworks'** hand-carved marionettes—joined by a live actor as the Beast—perform in fifteenth-century French attire. The tale of alchemy, alienation, and true love is accompanied by the moody romantic music of Jules Massenet. Weekends in September, and 10/12–10/14, 10/26 and 10/27, 11/9 and 11/10, 11/23 and 11/24, 12/7 and 12/8, 12/21 and 12/22 at 12:30 and 2:30; $7 for adults, $5 for children. 338 Sixth Ave., Park Slope, Brooklyn (718-965-3391). Reservations are required.

Time Traveling—Dress up in colored tights and long, pointy shoes and you'll fit right in at the "New York Renaissance Faire." Sure, there's glassblowing, falconry, and games of chess with live pieces, but what people really come for is the joust in full armor—that, and the chance to eat with their fingers. Weekends and Mondays through 9/15 from 11 to 6. **Sterling Forest,** Tuxedo, New York (914-351-5171). Admission is $15, $13 for seniors, and $6 for children 3 to 12.

If You Can't Beat 'Em . . .—Six giant robotic insects greet visitors at "Backyard Monsters: The World of Insects" at the recently expanded **New York Hall of Science.** Check out insect-inspired art-making, buggy snacking, and a "Cinebug Festival." Through 10/27. 47-01 111th St., Flushing Meadows Corona Park, Queens (718-699-0005).

Hook, Line, and Sinker—Borrow a bamboo pole to fish for largemouth bass, catfish, golden shiners, and bluegills in Central Park's Harlem Meer. Free live bait is given out, too, or biscuit-dough bait if you prefer. Afterward, release the fish. Daily except Monday, 11 to 5. **The Charles A. Dana Discovery Center,** 110th St. near Fifth Ave. (860-1370). ●

Living Legend—Children's classics come to life in Grove Street Playhouse's intimate Village setting. *Sleeping Beauty* is performed weekends at 1:30, followed by *The Adventures of Robin Hood* at 3:30. 9/14 through 11/24.

En Plein Air—While the weather holds, enjoy a civilized afternoon in **Bryant Park** with small kids any day of the week. On offer to amuse the kids are dominoes, Scrabble, checkers, and Go. Each game technically costs $4 per player per hour, but children who ask nicely often get to play for free. Wooden sailboats, to pull through the little fountain, can be rented for $2 an hour. Bathrooms are spotless and offer diaper-changing facilities. Sixth Ave. bet. 40th and 42nd Sts.

Ground Rules:

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Installation
City Blocks

"Just Off Broadway," a hands-on play environment opening September 27 at the Children's Museum of Manhattan, lets kids muck about with New York's architecture, its culture, and (look out!) its transportation.

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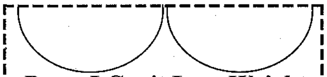

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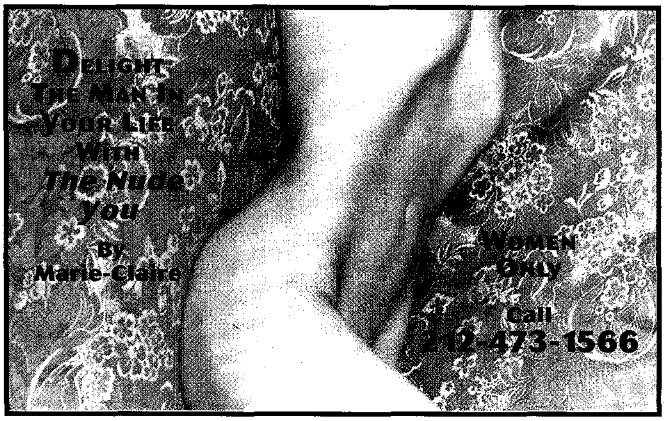
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Strictly Personals

Strictly Personals is a weekly feature. **Cost is $36.50 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). All ads will run electronically on Compuserve. To place an ad with credit card (VI, MC, AMEX), call 212-779-7500, fax 212-779-2449 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad *in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.*

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Hike With Me—Beautiful, 5'5", mid 40s, slim, loving Christian woman with Ivy education and high-powered Wall Street career, seeks man interested in Beethoven, Picasso and mountain trails. 2279 ✉

Prefer Late 40s-50s To Spring Chickens—Social conscience, lively professional, successful, nontraditional, Ivy, well-rounded, full life - nevertheless a widower, confident, kind, cultural, 6', athletic (bike?), good-looking, modest! Seeks serious, intelligent female with lively ability to enjoy life - commitment-capable, attractive, fit, fun and outgoing. 2362 ✉ ☎

Incredibly Cute Jewish Male—34, 5'11", 185, Willis/Agassi look-alike. Funny, fit, sincere, sweet, family-oriented, doctor. Seeking sweet, fun, lovable, nonsmoking Jewish female, mid 20s, who is truly looking for a relationship leading to marriage. Photo essential for reply. 2451 ✉

Beauty Seeks Beast To Tame—Sexy, slender, vivacious, Jewish professional female, seeking ferociously fun, confident, stable, Jewish professional male full of animal magnetism, 35-45, to build a kingdom and family together. Note/photo/phone. 2428 ✉

Autumn Is For New Beginnings—Attractive, successful, single Jewish man, 38, warm, introspective and down-to-earth (though something of a bookworm), now experiencing first glimmerings of autumnal restlessness (either that or it's an early ragweed season). What better time to embark on a lasting romance? Seeking a woman, good-hearted, cultured and cerebral, for permanent autumn fling. Photo appreciated. 2394 ✉ ☎

New To NYC—Dynamic, single white male, 30, with Ivy MS/MBA, would love to meet a successful, intelligent, fun, professional female, to show him the sights and sounds of the city. Friendship first, possibly leading to a long-term relationship. 2383 ✉ ☎

Successful—40ish, tall single guy seeks a 30ish, attractive female for a serious relationship, who enjoys the city, the country, movies and dancing. Note/photo. 2307 ✉

An Extremely Successful Man—With great looks, 45 and very alive, seeking a beautiful, intelligent lady who can really turn me on. Open to commitment, marriage. Please send photo/note. 2464 ✉ ☎

Save Me!—Don't answer those other ads...answer mine! I am truly handsome, very intelligent and kind. Those other guys are exaggerating! I am 6', 39, (212), fabulous career, athletic, communicative and full of charm. You are friendly, open, slim, nice feet and ankles, and want to fall in love. I just want to adore you. 2412 ✉

Bodyguard Desired By MD—Long winter nights are rapidly approaching; loving, beautiful, generous, vivacious, elegant, sexy, long-haired and long-legged Manhattanite - Pediatrician/Asian, 30, 5'6", 100 lbs, never married, ready to share those nights, and to expand her family. Enjoys tennis, swimming, horseback riding in the country and belly dancing in the city. Seeks a white male, 30-42, 5'11" plus. Must be from good stock, mature, and yet still has not lost the child within, in touch with his emotions, honest, easygoing and extremely successful - ready to commit himself to love and family, shower us with affection and gifts. 2452 ✉ ☎

Black Male MD—43, sincere, seeks educated female, any race, 23-37. Phone/photo/note. 2461 ✉

Cinema Paradiso:—Single Jewish mensch, mid 30s. Vacations often in Europe. Enjoys independent movies, Soho and Tribeca. Seeks slim, refined, professional, caring Jewish woman from Manhattan, 28-35, with a disproportionate sense of humor, to share life's ups and downs. Note/photo. 2378 ✉

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Are you someone special who isn't meeting that special someone? Don't *be discouraged. If you are successful,* sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

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You Can't Sink A Rainbow—Highly successful despite being sweet, caring and unabashedly feminine. I put a top priority on honesty and astonish people by saying I'm 48 (constantly mistaken for 30s). Beyond my slender hourglass figure I have integrity, class, loyalty, a loving, generous nature, great smile and incredible wit. Seeking those exact same qualities in a high-powered, sophisticated, kindhearted man I can respect and adore. Recent photo please. 2212 ✉

Angel Sought, 18-25—Who believes her spiritual and physical beauty can only be preserved by adherence to Plato's Laws, book 8, verses 839-841. By an aristocratic, chivalrous, warmhearted, Old Testament believer only, classically educated, with deep ancient erudition, who is 6'3" tall, thin, full forehead, deep blue eyes, fair Nordic features, dark hair, extremely handsome, wealthy, with the visage of one of Plutarch's heroes. To qualify, see Lev. 21:13. Note/photo. 2437 ✉

Witty, Warm, Wise—Handsome physician, white Jewish male, 37. Travel: prefer Venice to Boca. Books: voraciously, but not another Grisham. Theater: regularly. Basketball: no contract offers lately. Seeks playfully cerebral, genuinely pretty, mature Jewish woman, 25-35, for committed relationship. Photo, please. 2425 ✉ ☎

Martian Seeking Venusian—Jewish male, 29, professional, down-to-earth, athletic, witty, handsome, seeks similar Jewish female, nonsmoker, 25-31. Will exchange photo/phone/letter. 2444 ✉ ☎

Mutual Spoiling—Sought by top CEO - good looks, heart, slim, 42, funny, 5'11". Seeks brainy lady under 36, 5'5" plus, for love, family. Phone/photo a must. 2449 ✉

Beautiful, Kind, Charming—Witty, slender widow of physician, age 39, seeks intellectual, sensual man for fun, passion, communion and more. Note/photo. 2459 ✉

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PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, 1211 6th., New York, NY 10036. (212) 852-7700

Strictly Personals

Ready For Adventure—Travel, romance and more... Just sold time-consuming business. Looking for accomplished, communicative, athletic man - adventurous enough to discover our favorite off-the-beaten-path getaway together, and home-loving enough to enjoy cooking for family and friends. Loving, romantic, very attractive, divorced Jewish female with generous spirit. Trim, fit. Loves nature, boating, kayaking, trout fishing, skiing, theater, reading. Seeks health-conscious, financially stable, 47-60, 5'8"-plus man who values respect, likes the outdoors and would enjoy laughing together. 2385 ☒ ☎

One-Of-A-Kind—Successful, handsome, Jewish, Wall Street analyst, 38 - believes in romance and happy endings - Ivy grad. Enjoys museums, travel, sports, the beach and cozy good times. Seeking a one-of-a-kind, sweet, cute and cuddly Jewish woman, 24-36, to share friendship, laughter and more. If you're special too, and want a man who'll return your affection, let's talk! No workaholics or smokers please. Send note/photo. 2380 ☒

Small, Thin, Handsome Woman—50s, seeks sweet, smart man, 45-65, as equal - financially and emotionally secure - to share, travel, explore and continue to develop. Nonsmoker. Note/photo. 2377 ☒

Handsome Professional—39, fit, 6'1", 185 lbs, looking for female, 28-36, to enjoy life with. Photo suggested. 2435 ☒ ☎

Happily Ever After—Sought by attractive, 40s, 6' male attorney looking for my lost great love. We both want commitment, marriage and children. Note/photo/phone. 2445 ☒

Very Attractive Chinese Beauty—Writer, tall, slender, sexy woman seeks 6' plus, warm, successful NYC white man, 44-58, for friend, marriage. Note. 2382 ☒

Beautiful, Lovely Female—Seeks gentleman, 50 plus, financially secure, for serious relationship, possibly marriage. 2404 ☒

Mingus, Mozart, Monet—Intelligent, sophisticated, creative woman seeks stable, successful man, 40s, to share movies, museums, dancing. Nonsmoker. No couch potatoes. Note/photo. 2408 ☒

Very Pretty Jewish Female—27, vegetarian professional, down-to-earth with a great sense of humor. Looking to meet a really nice, smart, fun Jewish male, 27-34, for long-term relationship. 2426 ☒

Ready To Begin Family—With a childless, single white Christian, educated, slender and petite, fashionable, feminine female, 30s (nonsmoker, no drugs), traditional values, who enjoys lots of attention, affection, laughter and good times...with me - a successful, single white male professional, attractive, who is outgoing, family/friends-oriented. Note/photo/phone, for response. 2369 ☒

NEW YORK MAGAZINE
STRICTLY PERSONALS

AUTUMN IN NEW YORK PARTY!

Celebrate our favorite time of the year
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COPACABANA

The evening includes fabulous dining and dancing
to the great music of special guest DJ Jerry Carroll.

- All who attend will get a bonus 25% OFF Personal's coupon!
- *WEDNESDAY, SEPTEMBER 25, 5:30 PM - 12 MIDNIGHT*
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- Mail check or money order by Sept 18th to:
- *New York Magazine Party • 2 Park Ave., NY NY 10016*

Tickets will be mailed to you and a list will be at the door.

FOR MORE INFORMATION CALL 212-545-3676

Rescue Me!—NYPD or FDNY needed to serve and protect this sweet, green-eyed, in-shape, exquisitely beautiful, petite RN. I am 27 and I enjoy baseball and working out. Photo a plus. 2413 ☒

Tall, Successful Blond MD—New to NY - loves Manhattan, traveling, great food and dancing. Seeks a tall (5'10" or better), witty 35-year-old man, into intellectual and physical adventures. Must be accomplished but warm. Photo. 2375 ☒

Attractive, French-Speaking—Greek-American guy, 5'10", 195, 37, athletic, loves France, Europe. Financially secure. Seeks French-speaking girl, or Russian, Greek, European girl, 28-39, slim, sweet, attractive. Note/photo, please. 2224 ☒

West Side Professional—45, pretty, open, funny and real - loves nature, animals, hiking, books. Seeks spiritually, fiscally fit man for mutual magic. 2381 ☒ ☎

I'm Excited—About meeting the right girl. White male, well-built, 33, PhD, seeks a 25-30 woman. Note/photo. 2254 ☒

Handsome Wall Streeter—Tall, 33, seeks exceptional Jewish female - attractive, witty, athletic, 22-28 - for possible merger. Photo please. 2391 ☒

One-Of-A-Kind Effervescent Female—Late 20s, with universal appeal, seeks upbeat guy under 36, with sense of humor and adventurous spirit. If you like laughing, dancing, driving, talking, and are willing to explore the possibility of Manhattan days and nights...get in touch. Note/photo/phone. 2367 ☒ ☎

English Import—Beautiful blond female, caring, bright, sensitive, sexy, 5'6", 48, slim. Seeks tall, successful, loving gent to share and enjoy life, laughter and the pursuit of happiness. 2438 ☒ ☎

Pedigreed Male—Advertising/real estate professional, descendant of US Secretary of State, Supreme Court Chief Justice and Governor of NY state; 45, 5'10 1/2", 165 lbs, sky-blue eyes, ruggedly handsome, unassuming life style - seeks interested female of Asian background. 2415 ☒

Cowboy With Horse—Mid 40s, successful, who loves skiing, biking, sailing and riding...seeks attractive, fit and energetic nonsmoker, college grad - companion/friend with great sense of humor, for outdoor activity and indoor rest. Baggage okay (I keep mine on a mule). Photo/note. 2416 ☒

Gay White Male—34, 5'10", slim, attractive, dark hair and eyes, Jewish, mental health professional. Love theater, film, reading, laughing, spending time with friends. Not into gay scene. Looking to meet similar, intelligent, attractive, self-aware man who, like me, is relationship-oriented and interested in dating. 2447 ☒

For A Lifetime Of Love—Successful, spiritual, rebel humanist. Seeks bright, beautiful woman, 26-35, to share spectacular country/city life. Photo. 2384 ☒

Gorgeous Blue-Eyed Blond—Divorced Jewish female, 39, 5'3", 100 lbs, educated, mom, physically fit, nonsmoker. Loves sports, travel, beach, movies, theater, dining and dancing. Desires financially secure male under 50, interested in long-term relationship. Photo/note. 2406 ☒ ☎

To Respond To Phone Ads

For Issue Dated August 19, 1996

CALL

1-900-860-0640

Westchester Consultant—Handsome, 47, 5'11", 160, outdoorsy, patient, good listener, secure. Seeks a slim, pretty, white/Asian lady who loves nature, travel, NYC; culture, hugs and possibly a family. Photo please. 2399 ☒

Nice Guy—Seeks nice Jewish girl for the usual stuff. I am 49, Jewish (not religious), 5'7". Would like to find a slender, understanding woman who lives in NYC and enjoys movies. Photo appreciated. 2398 ☒

Gay Male—36, 6', 180 lbs, borderline "hot" looking, athletic, quiet and shy. Looking for nice guy who knows what's funny. Note/decent photo please. 2419 ☒

Join My Journey To Life?—Good-looking, affectionate, slim lady with class and wit, seeking distinguished, fun, loving gentleman, to 68. 2395 ☒

Moderately Famous—Harvard-educated Jewish professor seeks intelligent, attractive woman of any religion, child-bearing age (25-35), who currently has no children but wishes to raise a family. (I currently also have no children.) 2443 ☒

Head-Turning Catholic Lady—43, 5'7", educated, athletic, financially secure, seeks handsome Christian entrepreneur/professional man, 43-55, for tennis, dining, travel, hugging and kissing. Nonsmoker. Photo/note. 2433 ☒ ☎

Independent, Successful, Attractive—Motivated 38-year-old woman. Loves golf, skiing, summers at the beach, being with people, life in general! All that's missing is someone to do it all with. Please send photo, note and phone. 2337 ☒

Psychologist—Warm, attractive, creative, very young 65, seeks sensitive, very pretty, petite, youthful woman who enjoys music and ideas. Photo please. 2409 ☒

Cute Blond JD—Jewish, 35, thin, with a great smile. Fond of kids, jazz, camping, theater. Seeks basic good guy - bright, funny, with a social conscience - for a sweet new year. 2442 ☒

Tall, Attractive, Elegant Woman—Young 43, well-traveled, together, competent, would like to meet a man with similar qualities, who has everything in life - except me! Note/photo. 2448 ☒

Sexy, 10 Plus Lady—With style and panache, seeks fit, witty, rugged, upscale Jewish/Italian male, 47-58, who knows chemistry counts. Nonsmoker. 2454 ☒ ☎

Let's "Du-et"!—Astonishingly nice, sensitive, attractive, accomplished, single, 53-year-young, classy Manhattan professional man relishes partnering life's wonderful journey with one heck of a great lady for our loving duration. 2405 ☒

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Looking For Someone Wonderful—Petite, very attractive, modern Orthodox woman, seeking man, 35-45, for commitment to love and family. Make our dreams come true. 2222 ✉

My Dreams Are Still Alive—Although reality has brought some conflict and confusion as to whether real love is still possible in our time. As a 38-year-old woman with a 4-year-old, I wait for someone to join me in finding hope and a clarity for ourselves and for the future of our children's hearts. Nonsmoker and photo please. 2402 ✉ ☎

Very Eligible Irish-American Male—30s, professional, fit, cares about things like sincerity and clean living. Would like to meet nonsmoking, trim, active female under 40, preferably a New Yorker of Irish descent, who still goes to church. 2456 ✉

Adventurous, Bright, Creative—Diverse interests. Explorer. Female. Genuine. Health-conscious. Intriguing. Jewish. Kinda cute. Loving. Medical professional. Never-married. Outdoors. Pretty. Quality catch. Romantic. Sports-minded. Thirties. Unpretentious. Vivacious. World traveler. X-traordinary. Young. Zany. 2439 ✉

Handsome, Romantic Professional—Trim, athletic, recently divorced Jewish DDS, very successful, 55 but looks younger. Interests include tennis, skiing, biking, health club workouts as well as music, the arts, travel and fine dining. Vacation home in Vail. I am an affectionate and caring individual who loves family, quality friends and a warm and comfortable home. I'm looking for a beautiful, slim woman, late 30s-50, with similar qualities and interests and a desire for a caring, special relationship. Note/photo/phone. 2458 ✉

Nice, Normal, Good-Looking Guy—39, 5'10", 180 lbs, athletic, witty, can be charming if required, curiously never-married (live LI, work NYC). Looking for someone who is career-minded but also desiring a family. Would work out nicely if she was also Catholic, never-married, slim and at least mildly attractive. Dog lover a plus. Photo please. 2424 ✉

Passionate, Funny MD—Athletic, warm, ruggedly handsome, 6'2", 45. I love great theater, movies, romantic dinners, snuggling and sharing feelings. I'm seeking a beautiful, buxom, brainy, warm female, for an exciting, committed relationship. No reply without full photo. 2455 ✉

Successful, Handsome And Funny—Jewish male, 60, offers love and commitment to one special lady, 40s-55. Tennis, gym, Vivaldi a plus. Phone/photo. 2436 ✉

Female Professor—Athletic, seeks male of equal background, 55-65. 2374 ✉

If You Agree—That limits are self-imposed, that a leaf of grass is no less than the journeywork of the stars, and that life is very short and there's no time for fussing and fighting, then read on. Handsome and fit, 36, wealthy, well-balanced, Knicks fan, seeking very sexy woman of wit and spirit to make my soul swoon slowly and my heart pound. I'm adventurous, open-minded and fun. You're head-turning, happy, and can't decide if you'd rather live in a loft in Soho or a lodge in Montana. Please furnish photo and letter. 2407 ✉

Man, 54, Of Wit And Charm—Seeks woman, 25-45, trim, successful. Hear message. Send note/photo. 2446 ✉ ☎

Fabulous 40s Female—Corporate exec, divorced Manhattanite, blond, curvy, seeks man, 40-55, who wishes to share theater, movies, dinner, travel and a warm friendship. Note/photo, please. 2431 ✉

Gentleman At-Large—5'11", 48, in health and shape, seeks tall northern European type, gainfully employed, sans nose ring and tattoos. Photo necessary. 2225 ✉

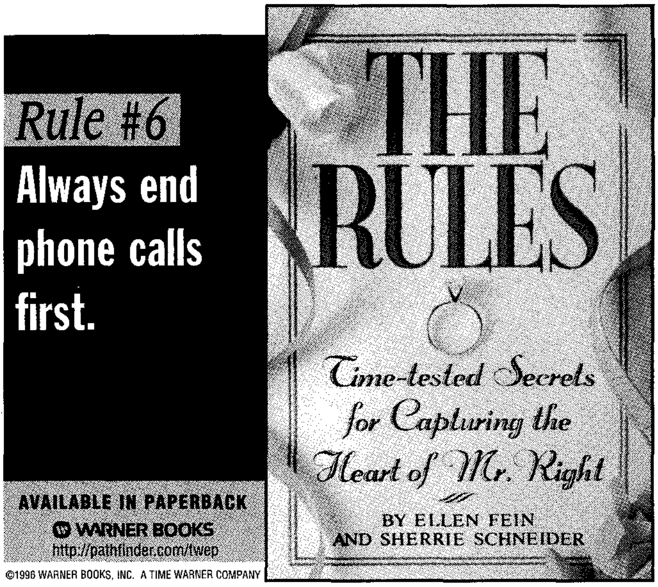
Let's Connect—Dynamic, unpretentious, warm, 52, petite Westchester charmer with looks, smarts and sensitivity, seeks professional male with character. 2440✉☎

Florida-Bound, Pretty, Classy Widow—Blond, seeking 70-plus, young-at-heart, educated, accomplished, tall, fun gentleman to share happiness forever. 2370 ✉

Gay, Handsome Man—Successful, athletic, intelligent, kind, very well-built East Sider, late 40s, wants to meet a high-quality, very good-looking and interesting companion under 40. I'm not into bars or drugs. Very healthy, well-spoken, artistic yet modest. Picture. 2430 ✉ ☎

Night And Day—Male, 38, well-educated, athletic, blue eyes, seeks woman with panache: witty, vivacious curvy...for skiing, Porter, tennis, Monet, soul, theater, wine, politics, dancing, best friends, French romance... Note/photo. 2392 ✉

Divorced Jewish Female—Sweet, sensitive, smart, attractive, vivacious, seeks same Jewish male, 50-60, nonsmoker, sincere, intelligent, to share quality time. Prefer Scarsdale area. 2441 ✉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Always end phone calls first.

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THE RULES
Time-tested Secrets for Capturing the Heart of Mr. Right
BY ELLEN FEIN AND SHERRIE SCHNEIDER

Charismatic CEO—36, 6', blond, very handsome, financially secure, outgoing, romantic, humorous, with passion for work and play. Enjoys tennis, skiing, dining, travel, friends and family. Seeks a natural, beautiful, easygoing, fit and sexy female for monogamous relationship. Note/photo/phone. 2372 ✉

Nassau County MD—47, 6'1", 180 lbs, concerned, considerate, conservative, Christian, successful but low-profile. Interests: music, antiques, country drives, movies, dining, long talks. Seeking similar qualities in tall, thin, outgoing, traditional female. Phone/photo, please. 2388 ✉

Handsome Attorney/Investor—In 60s, slim, 5'10", athletic, affluent, diverse interests - a thinker, warm, verbal, droll sense of humor, seeks well-educated, pretty, slim, cultured female in her 50s. Recent photo/note/phone, please. 2457✉

Athletic, Huggable, Handsome—Financially secure Jewish man, affectionate, sincere, playful, adventurous, fit. Enjoys tennis, running. Seeks attractive lady under 42. Note/phone/photo. 2389 ✉ ☎

Limited-Time Offer—Happy, successful, ex-attorney (now having fun), 39, seeks good woman with a creative spirit. Photo appreciated. 2390 ✉

Let's Play Around!!—...Of golf. Be my partner, best friend and lover. Beautiful, 5'4", slender, well-rounded in my interests and figure. Independent lady seeking educated, active, honest, self-assured man, 63-71. Note/photo preferred. 2379 ✉ ☎

Bicycle Your Way To Adventure—With this very attractive, 30-something Jewish lady who's looking for her tour de romance. If you're a gentleman who is interested in joining me in this journey, write with phone number. 2453 ✉

Sleepless In Seattle—30s, Jewish, very successful lady lawyer. We are both kind, thoughtful, accomplished, generous, intelligent and affectionate. 2411 ✉

Professional White Male—Financially independent, slim, college grad, 5'10", 61. Enjoys the arts, cinema, fine dining. Seeks trim, pretty professional woman, 45-55, counterpart. Note/color photo (no Xerox)/phone. 2373 ✉

Brilliant, Funny, Gentle—Attractive, Jewish investor, widower, 45, seeks pretty, bright, verbal white female for marriage. Detailed letter/photo. 2434 ✉

Quintessentially Rubenesque—Young-50s editor; tall, playful, opinionated; books, crosswords, mysteries, pets, hammocks, weekends away; lots more. Wants under - I repeat - under-60, nonsmoking, cerebral, amusing, solvent man, at peace with women and his life. Objective: serendipity. 2421 ✉

Attractive Asian-American Woman—PhD, slim, seeks kind, gentle professional man, 40-55, for loving, lasting relationship. Note/photo. 2410 ✉

37, Ivy-Educated, Jewish—Professional woman, world-traveled, very attractive. Seeks decent, thoughtful man to share arts, time, travel, warmth - and accept my invitation to attend operas at Met. 2423 ✉

Successful Entrepreneur—Tall, handsome, 32, seeks beautiful, highly intelligent Jewish female, 22-29, who is equally down-to-earth, fun-loving, intellectual and athletic. Photo. 2396 ✉

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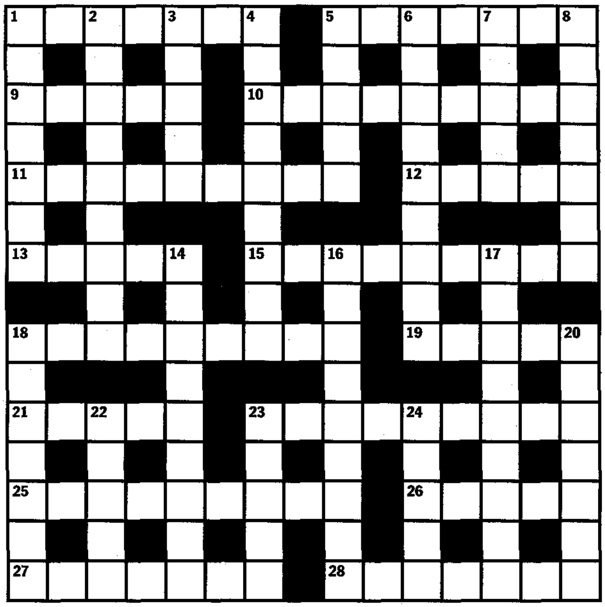
OUR READERS ENTERTAIN FREQUENTLY AND THEY ALWAYS DO IT IN STYLE

The 'Guardian' Crossword

ACROSS

1 Disrupt a mountaineer's holiday? (5,2)
5 The sound pamphlet is dogged. (7)
9 Many long to find a hideaway. (5)
10 Share around aid as arranged, beaming. (9)
11 A story with point for members of the family. (9)
12 Appearing before the court with no list. (5)
13 Fellow-workers formed into teams. (5)
15 A director wants modern furniture. (9)
18 Awfully inert characters put inside—in prison—get fit. (9)
19 Accommodation offered in the Forsyte Saga. (2,3)
21 Turner left two articles behind. (5)
23 Whisky and sack followed by non-alcoholic drink. (9)
25 Criticise the players and spectators set about one! (9)
26 Deceptive aspect of an old French town. (5)
27 Stones used for roofing. (7)
28 Showing endless displeasure in an explosive line. (7)



DOWN

1 Coarse material for which male beasts are responsible. (7)
2 Provided for those wanting a rise without making any great effort. (9
3 Ken upset an officer, so got down. (5)
4 "Act a part?" a certain party scoffed. (9)
5 The main ups and downs. (5)
6 Serving a stew of meat and beans in reduced circumstances. (9)
7 The weapon of some backward tribal chief in Kenya. (5)
8 A medico holds on to a new benefactor. (7)
14 All atremble, and that's smashing! (9)
16 Check a little guy's cleaning. (9)
17 A game swimmer encompasses it with some strain. (9)
18 Steps taken about two-thirds of all stately homes. (7)
20 Putting people in the wrong situation causes real misery. (7)
22 A piece of music played animato stirs the composer. (5)
23 Burn for public esteem when about fifty. (5)
24 It's comic on such transport. (5)

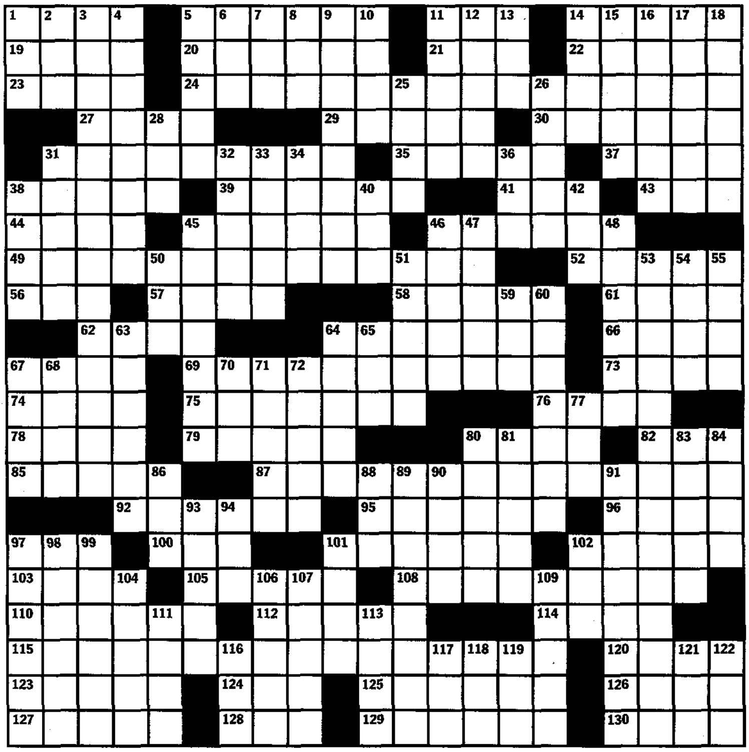
'Political Equations': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

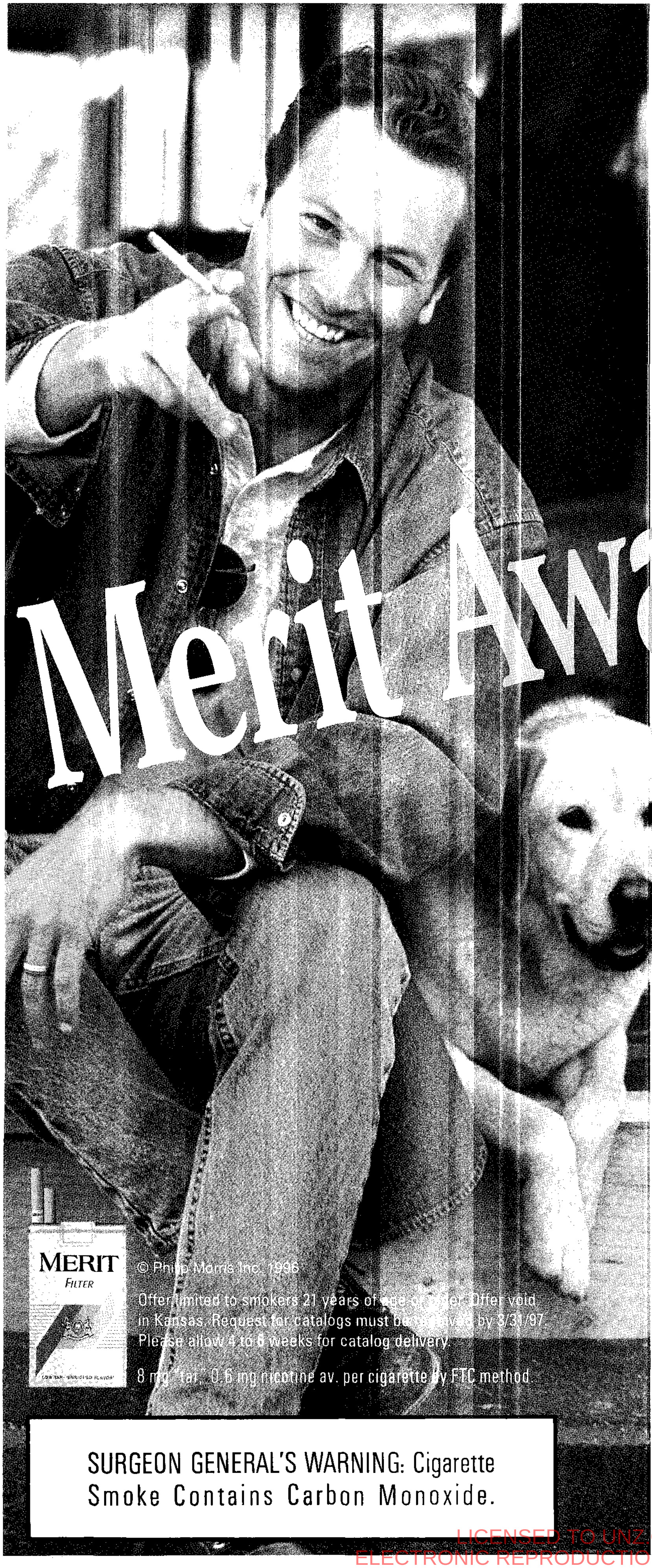
1 —— California
5 Neither vegetable nor mineral
11 Energy
14 Rod of '60s tennis
19 Dedicatory poems
20 Treat for Bonzo
21 She played Belle in "GWTW"
22 End of Juliet's query
23 Louts
24 Richard + Bonnie = ?
27 Gala
29 Concentrated beam
30 Badmouth
31 Patrick + Cassius = ?
35 Utility consumption
37 Seine tributary
38 Part of GOP
39 Vrooms the engine
41 Rock star Adam
43 Lincoln Ctr. edifice
44 Ultimatum word
45 Sires
46 Kind of fir tree
49 Lloyd + Penny = ?
52 Inclement, as weather
56 Thesaurus entry: abbr.
57 Airline to Tel Aviv
58 Blockheads
61 Tourist city of Japan
62 Pickle choice
64 Colors in rainbows
66 Somber
67 Blind as ——
69 Elton + Rory = ?
73 Coop finds
74 Coffee, familiarly
75 Salad green
76 Challenge
78 Indigo source
79 Fit for a king
80 Boer dialect
82 Sgt., e.g.
85 Pine-tree exudate
87 Edmund + DeWitt = ?
92 Lanza role
95 Has a quickie wedding
96 "—— go marching on"
97 Doo-——, kind of pop music
100 Calligraphy need
101 Necklace pendant
102 Kin of chloroform
103 Modern Mesopotamia
105 Momentary slip-up
108 Hank + Raymond = ?
110 West Point greeting
112 Love, on bumper stickers
114 Hillside dugout
115 Cass + Ralph = ?
120 More than eager
123 One-armed bandits
124 Stable staple
125 Oscar-winner Tomei
126 Letterman rival
127 Novices
128 Golfer Ernie
129 Shades of blue
130 Madrid matrons: abbr.

DOWN

1 Half a goof
2 Oklahoma city
3 Thomas + Sammy = ?
4 Agreeable one
5 Wordsworth's Tintern
6 Kiltie's refusal
7 Motel's forerunner
8 Promoted capt.
9 Some shrinks
10 Holy Tibetan
11 Postal divisions
12 Before red or structure
13 Equal footing
14 Singer Cantrell
15 Where foot joins leg
16 Tranquilizer trademark
17 Expatriate of a sort
18 Junket ingredient
25 "The Bronx —— and the Battery's down"
26 Prayer finales
28 Give it a go
31 "Roots" author
32 Whipped topping: Sp.
33 Aboveboard
34 Declare
36 Four qts.
38 Cribbage items
40 Escort to a seat: slang
42 Sun-bronzed
45 Sylvia Plath opus, with "The"
46 Composer Ernest
47 —— the good
48 Crèche sight
50 Aspic, for one
51 Journalist Rogers St. Johns
53 John + Pam = ?
54 Branch of math
55 Turkey Day servings
59 Capote, to friends
60 Summer footwear
63 Slanting type
64 Oarsman's vessel
65 Buddy
67 Partially open
68 Cause of misery
70 Lode load
71 Hefner and Downs
72 Mystery-writer Marsh
77 Actress MacGraw
80 Blood-bank worker
81 Vinegar: prefix
83 Cringe
84 Nonpareil
86 Shut-eye session
88 Name of thirteen popes
89 "The Rock"
90 African tree used in soapmaking
91 Those with innate talent
93 Sublease
94 "Faerie Queene" damsel
97 Most sagacious
98 By word of mouth
99 Wan appearance
101 Rachel's sister
102 Subside, as the tide
104 Capital of Ecuador
106 Small glass bottle
107 Religious offshoots
109 Nursemaids
111 Sleep restlessly
113 Hero of a Hindu epic
116 —— v. Wade
117 Joanne of "Red River"
118 Title for Raleigh
119 Suffix for sugars
121 "—— pig's eye!"
122 British shindigs



Solutions to last week's puzzles appear on page 104



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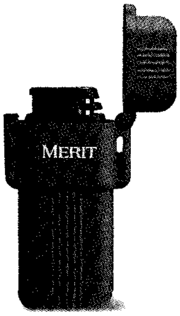

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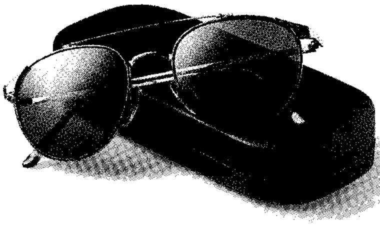

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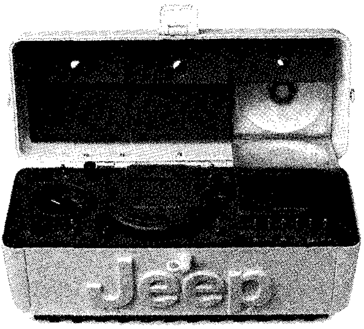
UPCs 80



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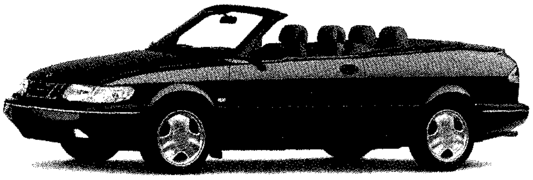

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